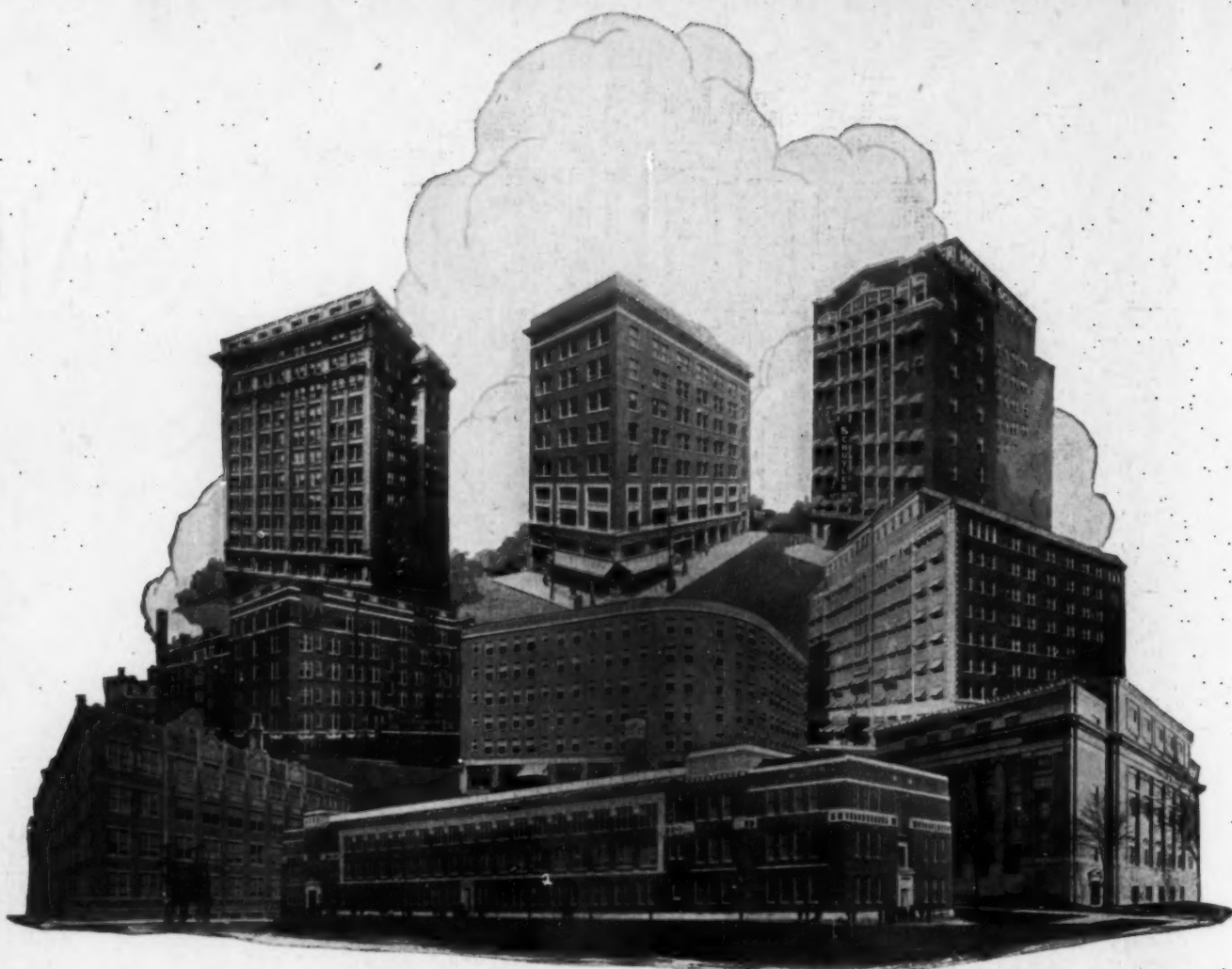


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THE ARCHITECTURAL FORUM



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ENTRANCE TO THE PANTHEON, PARIS

FROM A PENCIL SKETCH BY SAMUEL CHAMBERLAIN

The ARCHITECTURAL FORUM

Volume XLV

AUGUST 1926

Number 2

Two Recent London Buildings

By H. J. BIRNSTINGL

THOSE who await the appearance of an architectural style which shall inform contemporary London buildings seem to be waiting in vain. Recently two very large and important structures have been finished by architects of fame, yet it would be difficult to find in them any common quality. Adelaide House and Britannic House, the one by Sir John Burnet and partners, the other by Sir Edwin Lutyens, strike so forcible a contrast that one is led to assume that there exists no common outlook. It must be admitted that the programs for the two buildings are not identical. Britannic House is the headquarters of a single vast and mighty industrial corporation, and thus it contains within its walls a single hierarchy. Adelaide House, on the other hand, is simply a block of separate business offices, so that when once the spacious entrance hall is passed, there lies ahead but a combed hive of offices. This difference is quite clearly expressed in the elevations of the buildings, for, in the one, the windows are graded according to the importance of the rooms which they light (this importance depending upon the position in the hierarchy of its occupant), while the exterior of Adelaide House presents a diapered pattern of windows varying but little in sizes, and not at all in importance. But this difference of programs is insufficient to account for the immense difference in treatment, and one can imagine the historian of the future being sorely perplexed in his attempt to disentangle the architecture of today with all its variations.

In architecture, as in literature and the arts generally, the critical faculty is likely to wilt before a famous name, and Britannic House has received an ovation such as would scarcely have been accorded had it been the work of a younger and less well known man,—for the simple reason that it does not merit it. Britannic House is clever,—brilliantly clever. It disarms criticism by reason of its cleverness, and is comparable to the flowery peroration of a gifted politician, skilled in dialectic and rhetoric, and it beats down critical opposition. It is rich and fascinating. It is like a conjuror whose incessant talk absorbs the attention until the climax of the trick is reached. The means are overlooked; it is the end alone that matters. Unfortunately in architecture, especially in the architecture of a huge city, it is not only the end that matters. A picture may have no duty due to its position, no consideration due to its neighbors; a building has both, and unrestrained individualism

on the part of a building in a busy thoroughfare is as out of place as on the part of a person in a crowded railway carriage. Certain conventions must be observed, for upon them depends the smoothness of communal life. But individualistic behavior in the railway carriage may not always take the form of blatant aggression and rudeness; it may take the form of good natured loquacity, or tiresome friendliness displaying itself in a lack of reticence and forbearance. The great new shops of London offend in the former manner; Britannic House, perhaps, in the latter. It



Adelaide House, London
Sir John Burnet and Partners, Architects



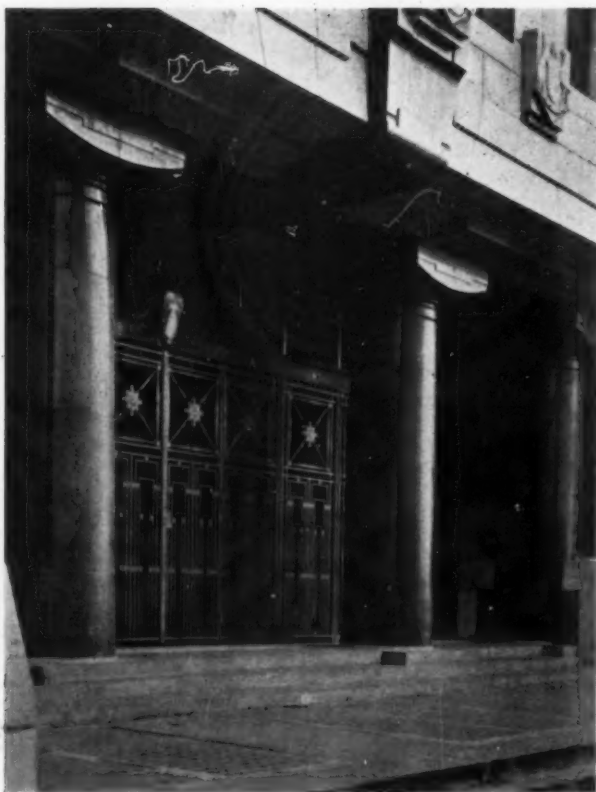
Photo, Sydney W. Newbery

BRITANNIC HOUSE, LONDON
SIR EDWIN LUTYENS, ARCHITECT



Photo. Bedford Lemere & Co.

ADELAIDE HOUSE, LONDON
SIR JOHN BURNET AND PARTNERS, ARCHITECTS



Detail of the Entrance

is tiresome and fidgety, but it is certainly friendly and good natured, so that it is difficult to be angry with it; as well be angry with a too-confidential neighbor.

There is nothing cheap about Britannic House. The rich industrial corporation was surely not particular as to spending a few thousands more or less. The setting back of the upper stories, a device which achieves a kind of dramatic effect, is surely an expensive luxury,—and then the carving! Delicate and beautiful, executed by Mr. Broadbent and his assistants, it adorns keystones and capitals, and it is particularly prolific above the sixth story windows. Its presence, one presumes, is a continual secret joy and inspiration to the board of directors, who may indeed deem themselves true art patrons, who have set carving before dividends, for without field glasses it is impossible to observe the detail of the carving from the ground, even now when it is newly finished, and in a year or two it will be completely obscured beneath a rich coating of London's soot deposit. Yes, Britannic House ignores realities, at least so it impresses the spectator, although all criticism of it is subject to reservation, seeing that but half the building is as yet completed.

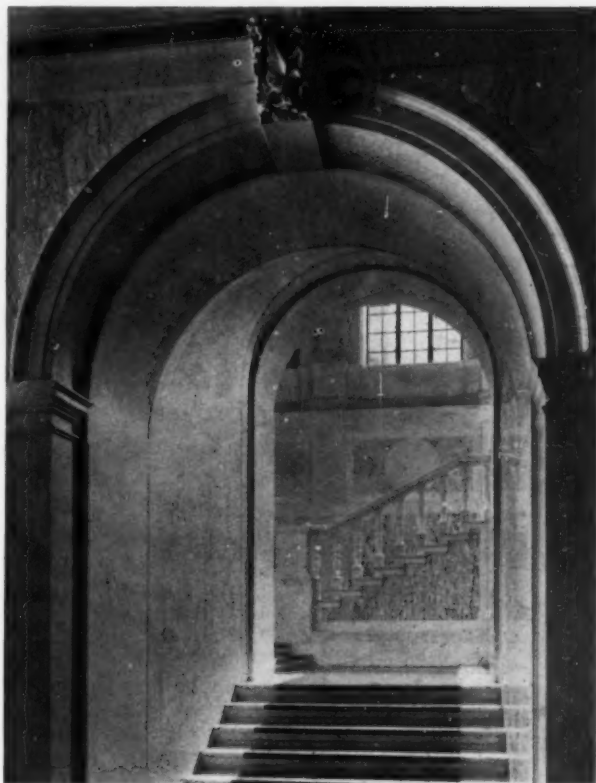
Within there is much to admire. The planning is simple and yet subtle, with its gently curved hall following the line of Finsbury Circus, and its changes of axes due to the irregularity of the site. Within, too, there are ample signs of the exercise of Sir



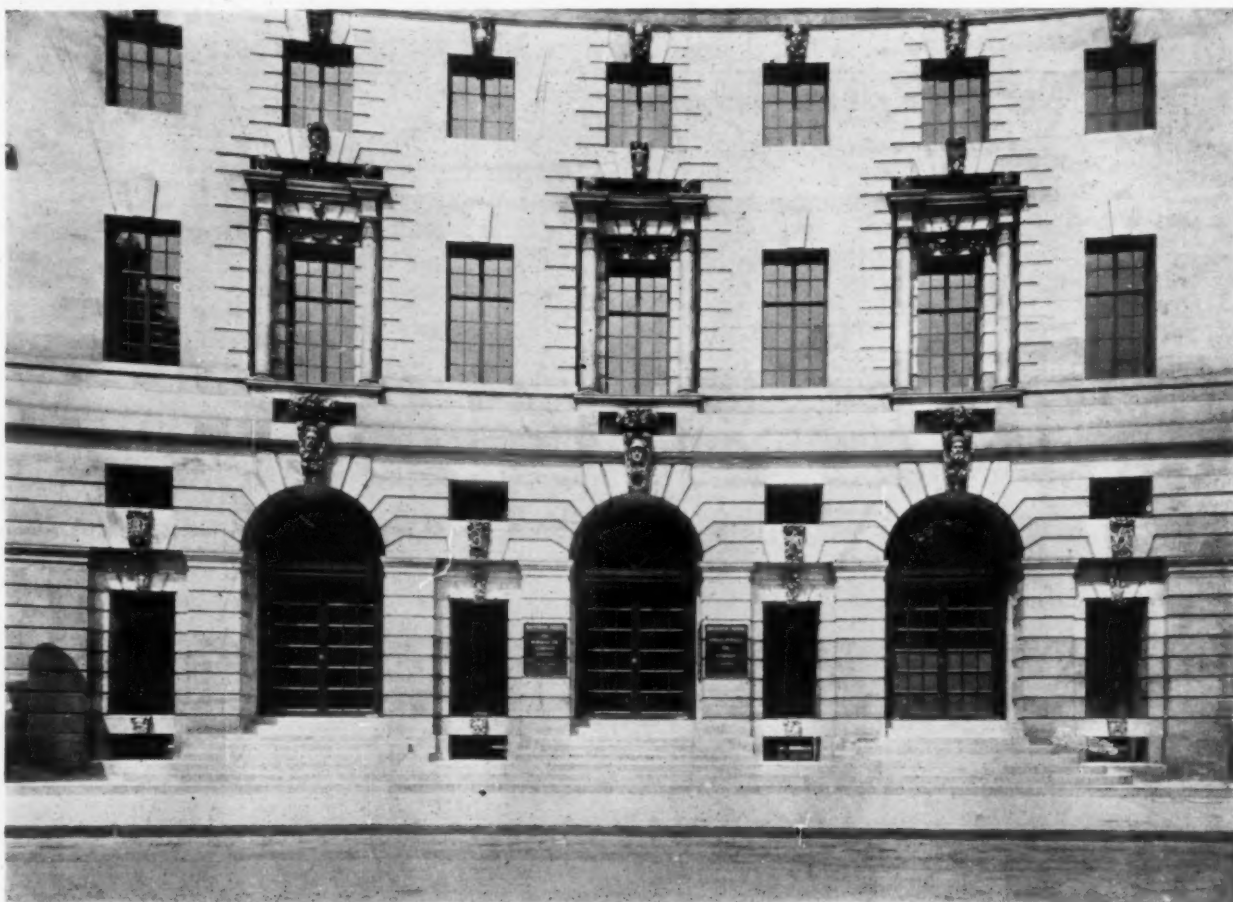
Entrance, Adelaide House

Edwin's fertile imagination. The ground floor hall and corridors are paved with squares of cast iron and white marble. The ceilings are varnished, so that the floor patternings may be reflected therein,—a delightful reversal of the usual procedure, in which the floor is the reflecting surface. Then the staircases are planned from floor to floor on *opposite* sides of the main corridors. The ascent is thus delightfully broken, and the disheartening sense of stepping into an endless well is avoided. The rubber treads, silent and dark, contrast richly with the white marble of wall and shining ceiling. Each floor is paved in rubber of a distinctive color, surely a pleasant, practical treatment. The equipment of the vast building is throughout in accordance with the very latest practice which science and invention have been able to provide; all service mains, pipes, ducts, and so on are discreetly hidden, while yet remaining immediately accessible. Britannic House shows indeed the meticulous coördination necessary among all the trades and crafts engaged upon a vast modern building enterprise to obtain a finished result.

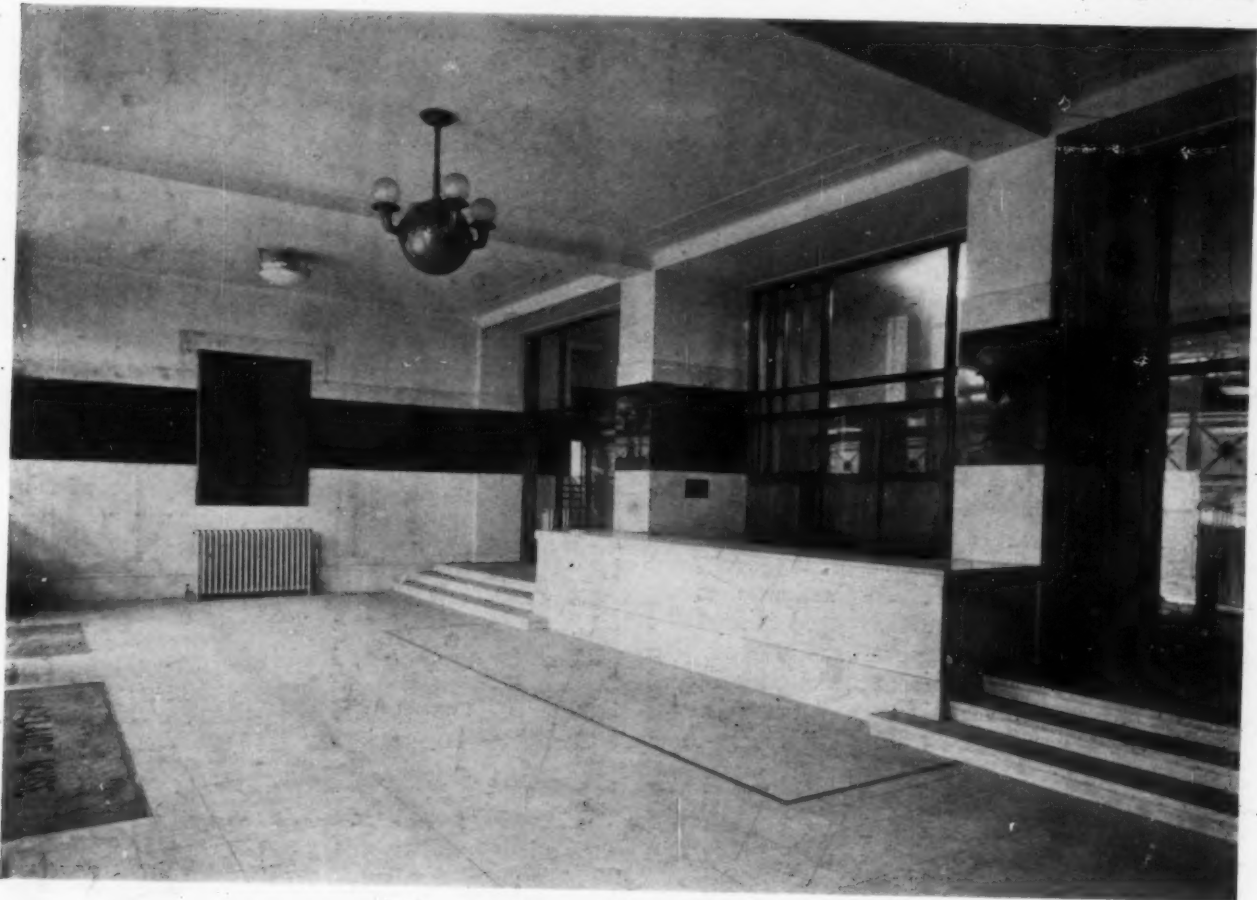
If Britannic House is personal, Adelaide House is impersonal. That is not to say that anyone seeing it would not at once attribute it to Sir John Burnet, but the approach to the problem is impersonal. Here are certain definite requirements; here is a great city; this is the twentieth century; these are the materials at my disposal;—and



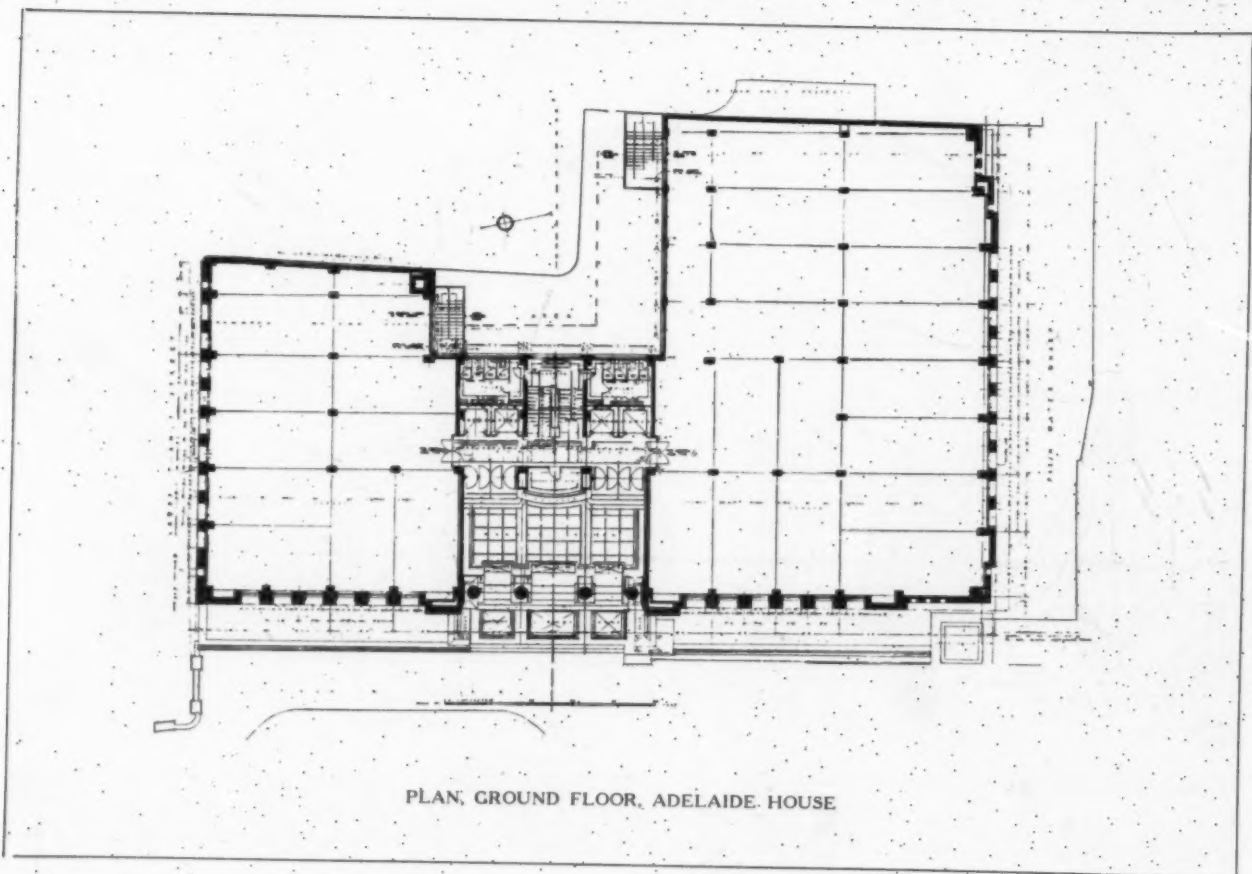
Stairway, Britannic House



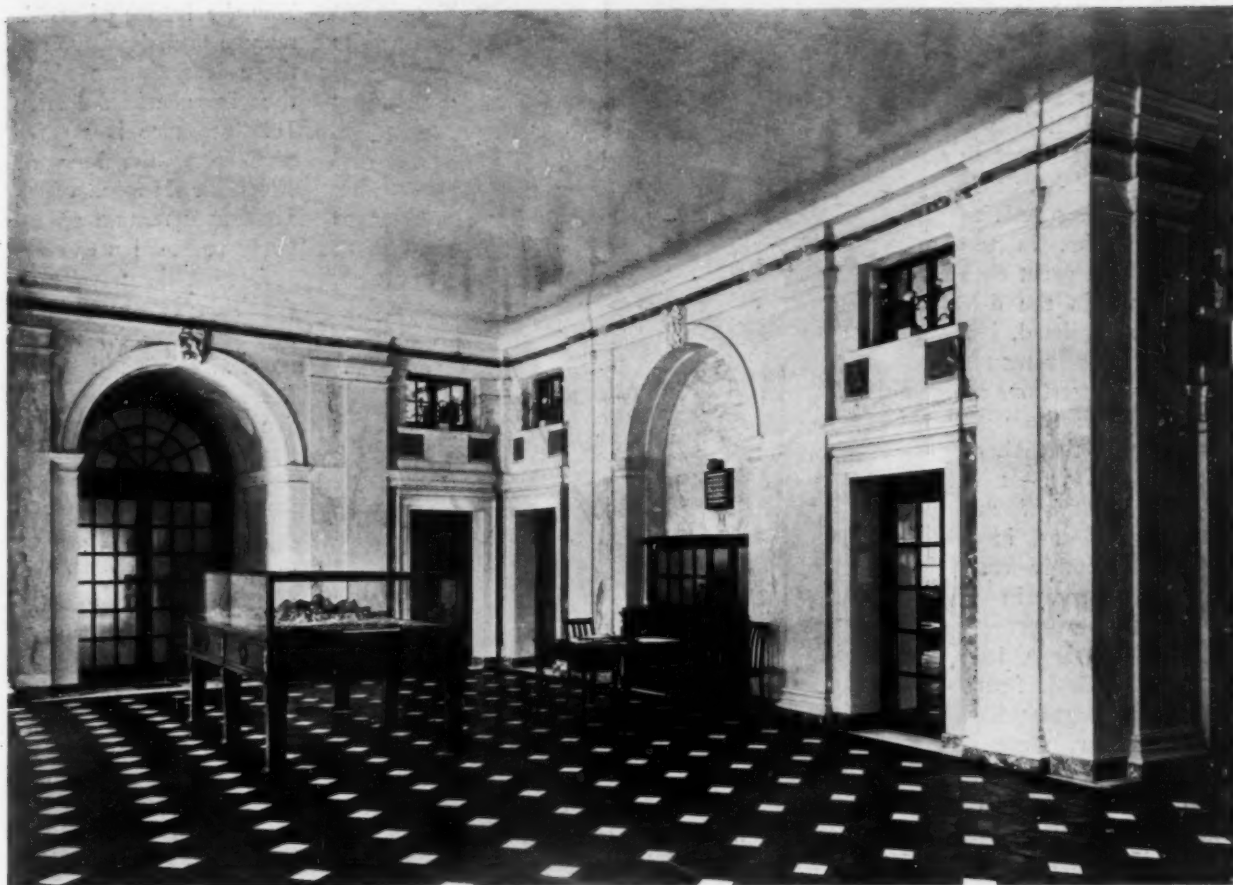
Entrance, Britannic House



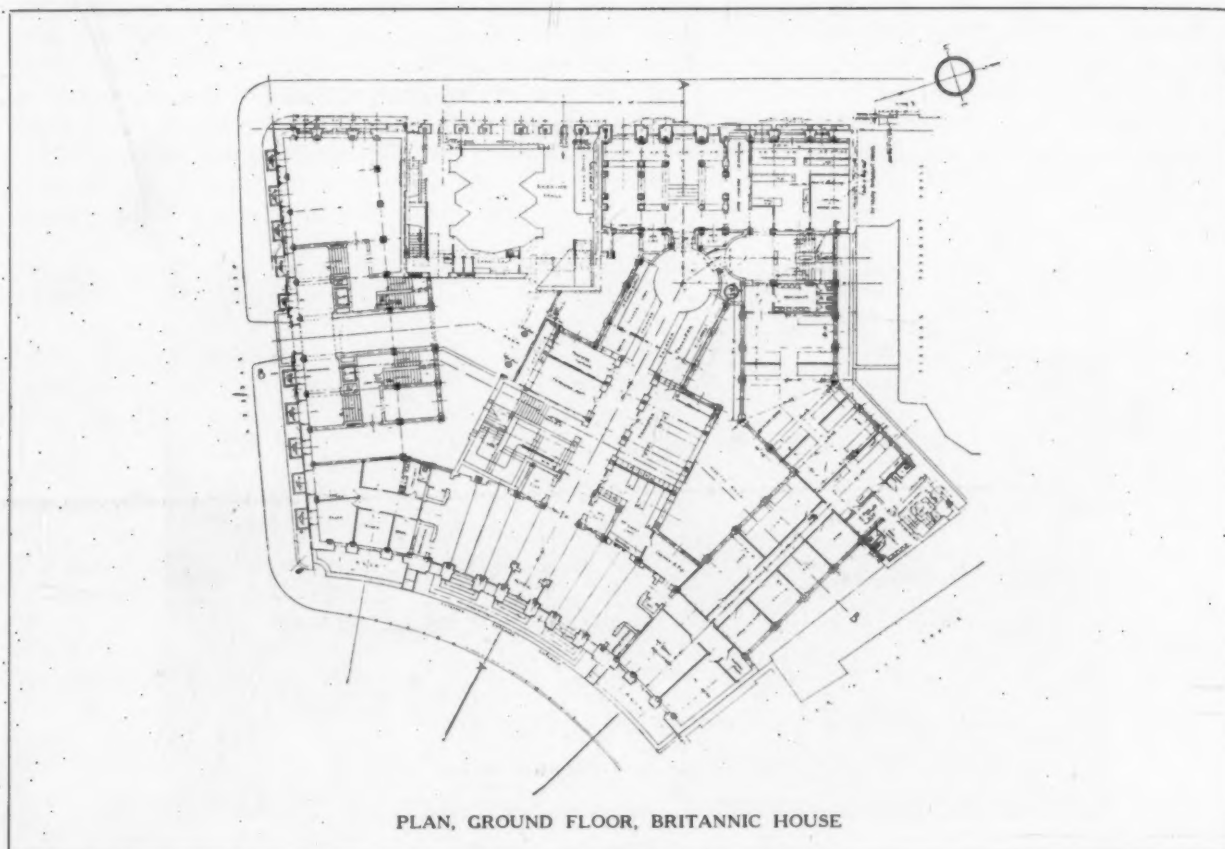
LOBBY, ADELAIDE HOUSE



PLAN, GROUND FLOOR, ADELAIDE HOUSE



LOBBY, BRITANNIC HOUSE



PLAN, GROUND FLOOR, BRITANNIC HOUSE

Adelaide House is the logical result. If there is romance about the building, and some may certainly find it, it is the romance that certain painters and etchers find in the pulsating activity of iron works, in the starkness of a great ship in its dock, in the disorder of a pit head, but it is not the romance evoked by suggestions of the past. If there is beauty,—and that there almost surely is,—it is the beauty that is found in the motor car, in a piece of smoothly running machinery, in a race horse,—wherever, indeed, there is a balanced synthesis of form, purpose and material. And moreover, there is grandeur, there is simplicity. If you fail to like it, if its crudeness offends you, then you are out of touch with the century in which you live. "Love me, love my dog" is an adage which might here be recast: "Love my age, love Adelaide House." But it is expressive of the best of the age, for there is nothing vulgar about Adelaide House, and vulgarity is a besetting sin of the age. Adelaide House has its counterpart in other art forms, in music, in painting, and in sculpture, and wherever they are met they are somewhat startling and are likely to frighten the timid and to distress others, but to the robust they are invigorating. It is as yet impossible to prophesy

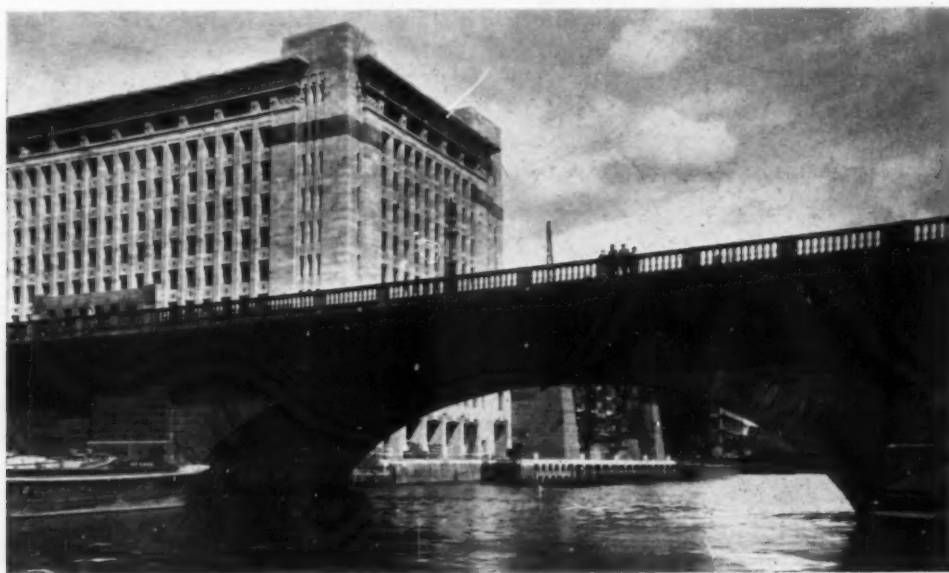


Stairway, Britannic House

how the future of architecture will develop, but there is a future along the lines of Adelaide House; there is no future along the lines of Britannic House, which must ever remain an entirely personal utterance.

Despite the novelty of Adelaide House, it harmonizes with its neighbors, and this is because the parts are small and are kept in scale with the human form. It impresses without overawing, and seen from London Bridge it has a truly majestic dignity which will be enhanced when the crowning upper story takes its place above the cornice. The building is steel-framed; the lower story is faced with granite and stone.

Perhaps after all it is incorrect to say that these two new buildings have no common quality, for they at least have this:—they are both alive. Neither of them is a *pastiche*; in neither is there any sign of that febrile searching in books and portfolios for motifs which unfortunately distinguishes so much contemporary architecture just now, and this is because both buildings are the work of men who are fertile with ideas. If we feel that one will have a greater influence than the other, it is but the expression of a personal opinion which time will either confirm or contradict. Both Britannic House and Adelaide House are English architectural achievements.



Adelaide House, from the Thames

St. James' Church, Winsted, Conn.

COFFIN & COFFIN, Architects

By KENNETH FORD COFFIN

"What an image of peace and rest
Is this little church among the graves!
The wounded spirit, the heart oppressed,
Here may find the repose it craves."

WHERE is "this little church" which Longfellow so beautifully describes? For the benefit of those who are not students of the immortal poet, the answer is,—in England. But this is not surprising, for even the English admit that all Christendom is envious of the beauty and antiquity of their parish churches, an admission not in the least exaggerated in spite of the ravages of time and civil war, religious differences, and unsympathetic remodeling. Among the justly envious the United States deserves a front rank position, which in less critical moments is attributed to the adolescent stage of our national growth. Although we are undoubtedly far ahead of these early church builders in general taste and refinement, as measured by the scope of arts and sciences, we are their inferiors in "the application of architecture to its highest purpose;" in church architecture we have much to learn.

Of all the various Protestant denominations in this country, the Episcopal Church has the greatest heritage from England, and it is accordingly logical for this body to turn there for architectural inspiration and example. Winsted is an old New England town, and at first thought it might seem appropriate to follow there the best church precedent we have,—that of our colonist forefathers. Their places of worship were, from necessity and choice, boldly different from those of their English ancestors, and admirably adapted to new and varied conditions. But the fierce flames of bigotry, which changed even the architecture during that period, no longer burn to effect such contrasts in modern church design here in America.

Furthermore, Winsted nestles among rugged foothills, far wilder and more primitive than their serene and majestic neighbors, the Berkshires, an environment which suggests the use of stone. A so-called Colonial church would surely be too sophisticated for this town, famous for extremes of nature, with its six-legged cows and its mushrooms as large as cabbages, if one can believe the newspapers. Along with the other freaks of nature which give Winsted her place

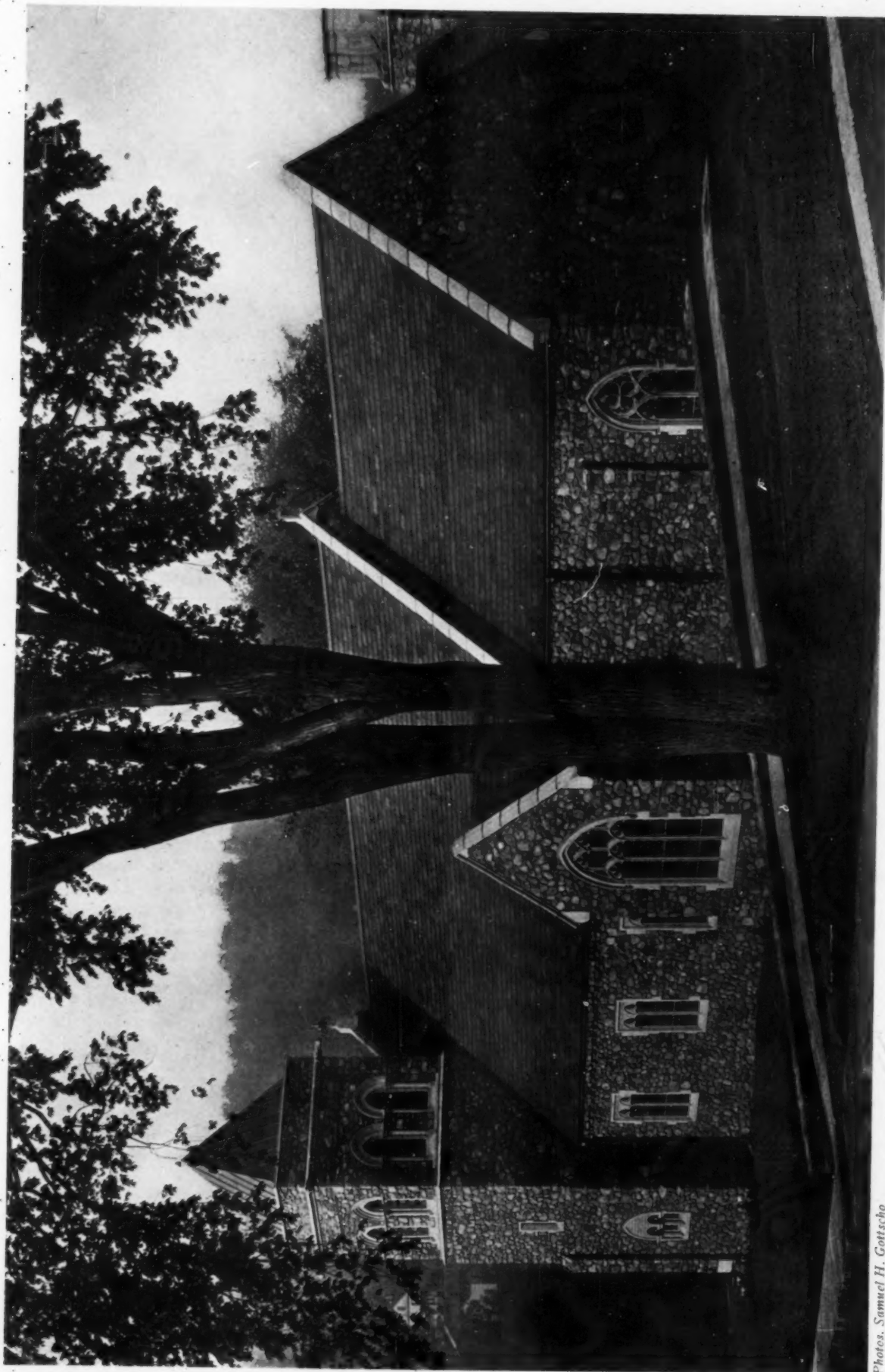
in the sun is the local field stone, used primarily for pasture fences, and undoubtedly the least desirable of all building stones. It is a large, rounded, black cobble, with little variation in tone or texture, and as hard as flint. Use of this black sheep among building materials was carefully avoided in the original specifications for the new church, colorful and stratified granite having been chosen instead. Church building funds, however, have their limits, and in this case the limit was reached before the more expensive material could be included. White marble and red sandstone were available in this vicinity, but both of these were obviously unsuitable for an informal building of the type proposed. A blank stone wall had literally been reached and, as the least of these evils, field stone was finally used. The flintlike character of this cobble stone recalls to memory the numerous parish churches in the southern counties of England, some even within sight of the portals of Canterbury, built of small, black flints, which have successfully defied time and weather. The contemplation of these charming English churches encouraged the use of the local field stone, and the design of the building was largely governed by a desire to be in sympathy with use of this unusual material.

Instead of using merely one style or type of ecclesiastical architecture, several related styles were adapted with results suggesting the English parish churches which recall the various periods of history during which they were built. Departure from use of one style or period throughout a church is not favored by architectural purists, but in this cosmopolitan era such liberties are sometimes justified if unity is the result. From the simple Norman tower to the more elaborate Late Gothic chancel the progression in architectural style was intended to be gradual and appropriate to the function of each part of the plan of the church.

Possession of a corner plot determined the general shape and distribution of the elements of the plan, but the traditional method of orientation for an English church, with the chancel at the east end, was disregarded. The modification of ancient and established laws, changes in the form of service, and expansion of functions to meet modern demands, while often the cause of much dissension

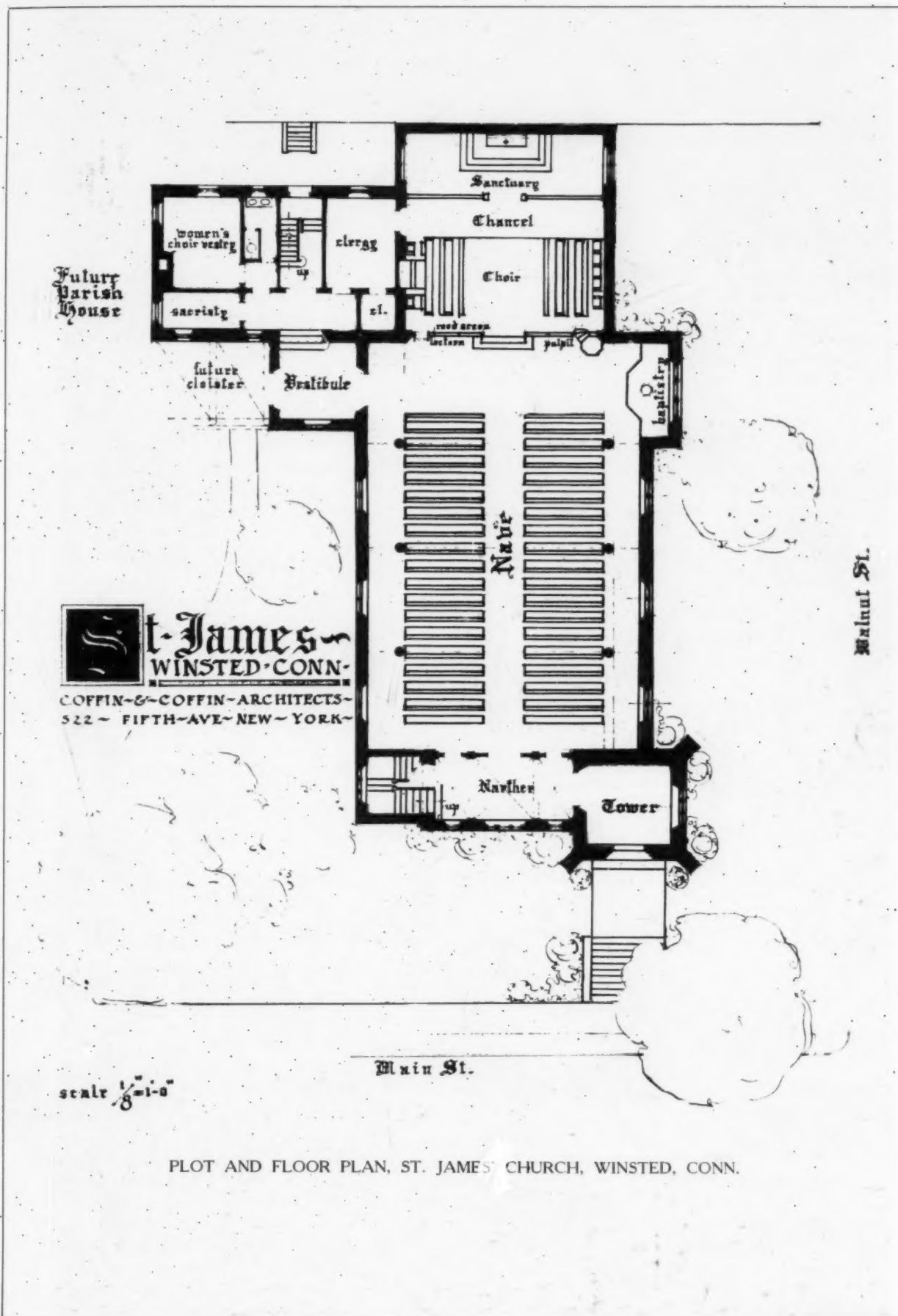


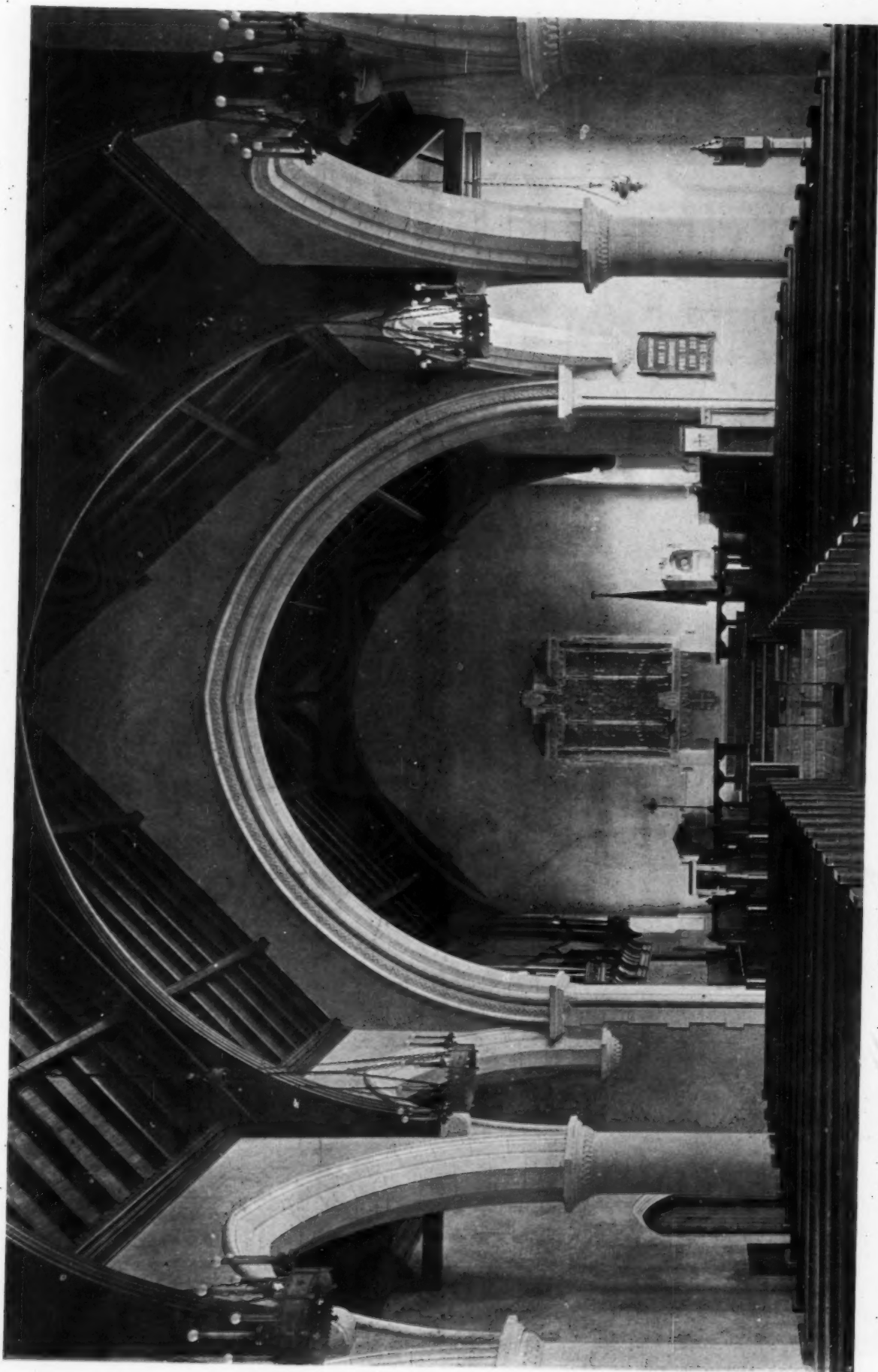
Sanctuary and Altar, St. James' Church, Winsted, Conn.



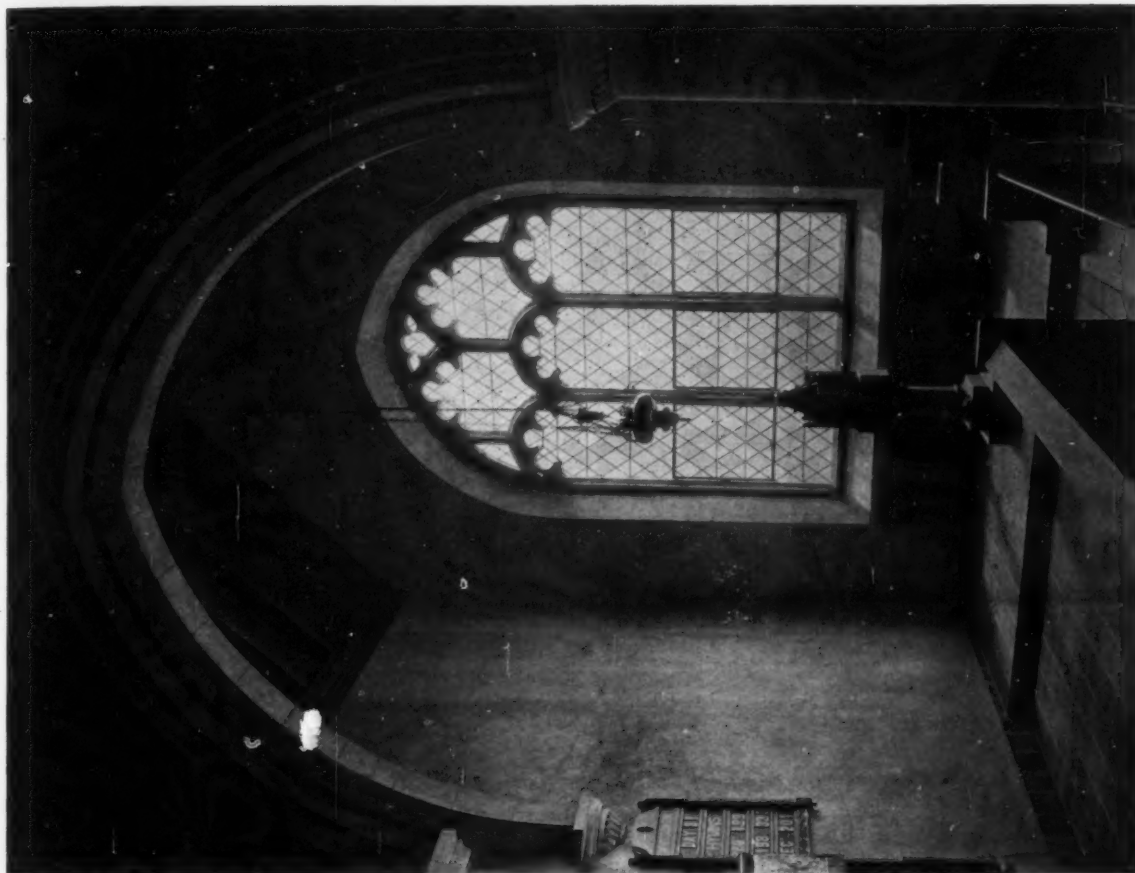
ST. JAMES' CHURCH, WINSTED, CONN.
COFFIN & COFFIN, ARCHITECTS

Photos, Samuel H. Gottscho

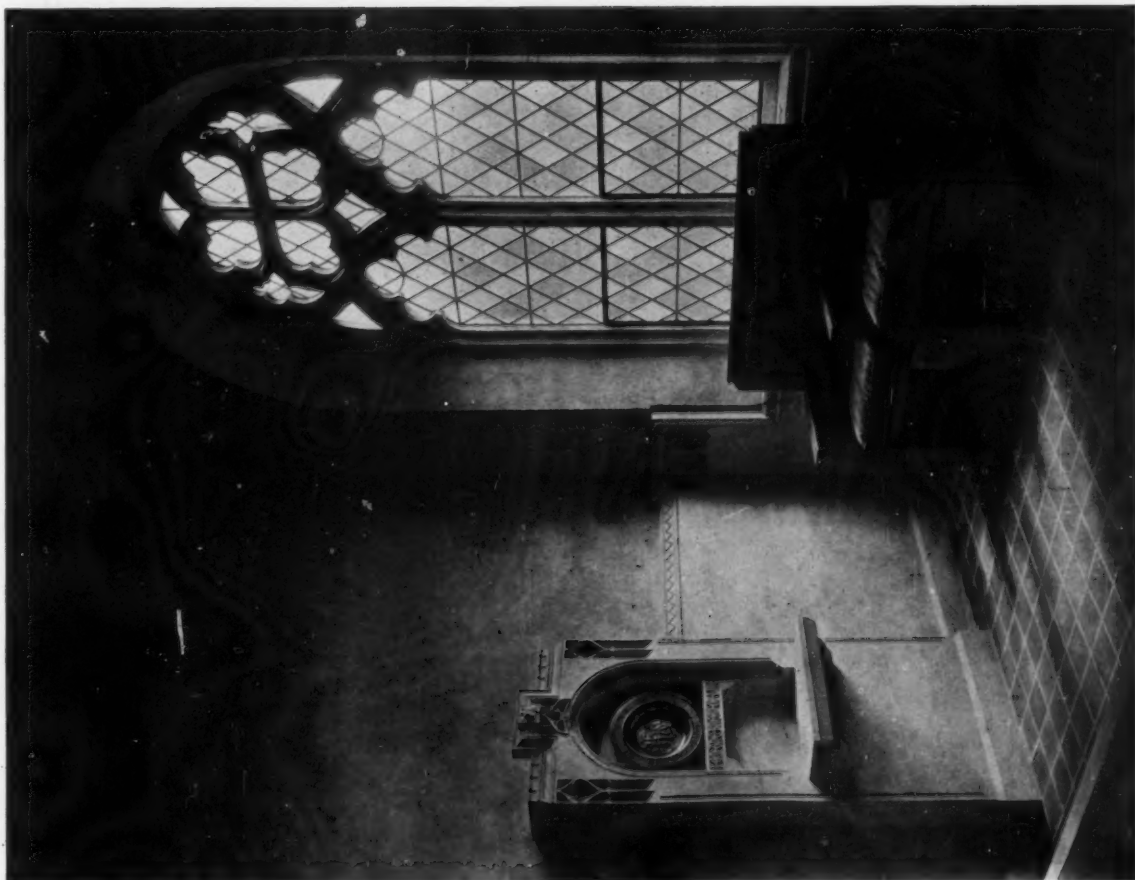




NAVE AND CHOIR, ST. JAMES' CHURCH, WINSTED, CONN.
COFFIN & COFFIN, ARCHITECTS



THE BAPTISTRY



THE CRESCENCE AND SEDILIA

DETAILS, ST. JAMES' CHURCH, WINSTED, CONN.
COFFIN & COFFIN, ARCHITECTS

and debate among theologians, at least prevent too accurate reproduction of the old buildings and stimulate originality in design. A column or pier which is gratefully welcomed by drowsy and apathetic parishioners is too often the cause of much annoyance and dissatisfaction to their more attentive brethren. These obstructions may be avoided by using a long, narrow nave or one short and wide, but the former plan is usually impractical for good acoustics, and the latter a handicap to both beautiful and economical design. To overcome these objections in the new St. James' Church, and at the same time to create a resemblance to the column and arch construction customary in the English type, the narrow side aisles were arranged without seats, and for circulation only.

The costly clerestory, however, was omitted for the sake of economy and as an aid in eliminating damp walls, but of course at the sacrifice of that atmosphere which contributes so much to the charm of old structures. The heavy columns with their slightly pointed arches springing from them are similar to those used in the transitional period between the Late Norman and Early Gothic, and were not used merely for effect but serve a definite structural purpose. They shorten the span of the oak

roof trusses, and take the concentrated load, while the exterior walls receive their thrust and perform the same work as the picturesque flying buttresses. By employing this simple form of construction to meet practical requirements, a resemblance to the interiors of the old churches was maintained though not duplicated. Omission of the clerestory suggests a dark nave, but here the windows on the narrow side aisles give ample light without destroying that mystery in the depth of shade and shadow so needed.

The parishioners interested themselves in the construction and furnishing of this church in somewhat the same spirit of sacrifice which accompanied the furnishings of the old structures. The altar, the colored faience tiles in the chancel floor, the organ, the stained glass windows, and innumerable other fittings were generously contributed by them. Generosity seems customary in Winsted church circles, however, for a story is current there to the effect that one of their clergymen was presented with a new pair of trousers by the ladies of the Home and Foreign Missionary Society. In his address of thanks he undoubtedly alluded to Psalm 139:2:

"Thou knowest my downsitting and mine uprising: Thou understandest my thought afar off."



View from Northwest, St. James' Church, Winsted, Conn.

George Harrison Phelps, Inc., Building, Detroit

SMITH, HINCHMAN & GRYLLS, Architects

AN office building and studio, located at the northwest corner of East Jefferson and Joseph Campau Avenues, is the new home of George Harrison Phelps, Inc. The new structure is most unusual in character and an innovation for Detroit. New York and Chicago have private office buildings of a similar nature, which have been designed for the use of individuals whose professional needs require considerable space for their staffs of assistants. Heretofore in Detroit such needs have been met by remodeling large residences in districts where business expansion has altered the neighborhoods, or by using ordinary office spaces in new or old buildings,—spaces sometimes adequate, but often not.

In planning the new building for George Harrison Phelps, Inc., it was desired to develop a structure suitable in every respect for the needs of a highly departmentalized advertising organization of 106

people, and, in addition, to produce a building distinctive, interesting and beautiful,—a structure that would compel attention, cause admiration, and serve in a dignified way as the home of the organization. That was the problem presented to the architects, Smith, Hinchman & Grylls. The usual solution would have been a three-story, box-like structure, punched full of holes for the various windows, topped with or without the usual cornice, etc., and the result would have been the ordinary building which may be seen on any business street in any city.

With an owner desirous of avoiding building such a structure, and more than willing to assist in developing the architects' suggestions, the result shown in the accompanying illustrations was attained. The building is set back from the Jefferson Avenue street line about 30 feet, on a brick-walled terrace. This allows space for planting, and removes the offices



Reception Room, George Harrison Phelps, Inc. Building

from the noises of Jefferson Avenue. Rising behind the trees is a facade of brick and stone, not a flat, box-like face, but a facade irregular in outline, that expresses the plan within. The architectural character of the design is a modified form of that brick architecture found in northern Italy, dating from the time of the middle ages and the early Renaissance. A well marked door and terrace of stone indicate the public entrance. To the left is a semi-circular bay, where the stair tower shows itself. To the right, extending up through the second and third stories, is a double-arched opening with a column of marble forming a balcony and great window for Mr. Phelps' studio. These three features on the exterior are set off by the smaller office windows, which have been grouped to avoid the monotony of regular spacing. On the Joseph Campau Avenue side various smaller architectural features of interest are apparent.

The walls are of brick varied in color, soft in texture, and laid in pairs to produce the effect of a long Roman brick, with mortar joints 1 inch thick. The stone trim is likewise varied in color and texture to harmonize. The roof is of tile, in shingle form, hand-made, with a variety of color and exposures. The windows are fitted with metal casements with leaded glass. The general structural work is fireproof, with reinforced concrete frame and floors. Mechanical equipment and facilities are of the best and include oil-burning steam heating plant and a well arranged private telephone system.

On entering the building through the vestibule, one steps into a public reception room, finished with travertine floors, antique plaster walls, and a beamed ceiling treated with polychrome stencils. This room

provides for an information, telephone and telegraph desk in an alcove and a waiting space for visitors. It gives access to the business offices on the first floor and to a fine stairway leading to the studio and second-story offices. This stair hall is similar to the reception room in materials used, except for the ceiling, which is of coffered wood panels with applied color. At the head of the stairway is a library and office for Mr. Phelps' secretary, as an anteroom to the studio, the room which by nature of its use, location and size gives to the exterior a dominating feature. It is two stories high, having a barrel-vaulted ceiling, with penetrations along the sides, and decorated in full color. The walls, almost unbroken by windows, because of the great window looking out over the balcony, offer excellent spaces for the fine old furniture and wall fabrics belonging to Mr. Phelps. At the end opposite the great window there is an old Italian stone fireplace, its design in keeping with the style and scale of the room.

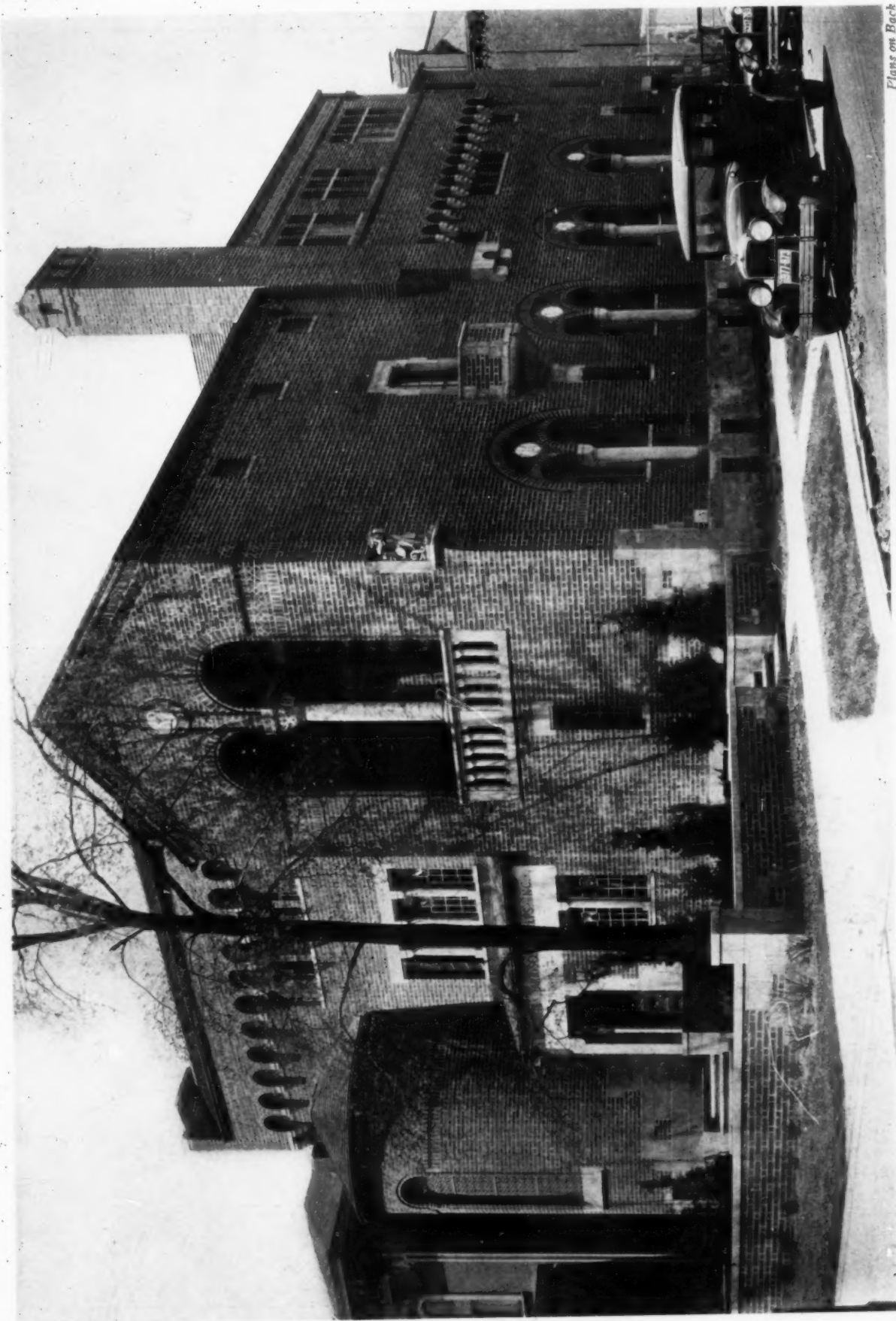
In addition to the special rooms just described, the first and second stories contain a dozen or more private offices for the various executives, with a mailing room and barber shop on the first floor and library and conference room with a kitchenette on the second floor. The third floor provides for the bookkeeping and clerical forces, vaults, the auditor, the dictaphone, and statistical departments. The basement has, besides the usual heating plant and storerooms, a five-room apartment for the caretaker; and, most unusual, a regulation-sized squash court with dressing, locker, shower and rubbing rooms. In connection with these athletic facilities there is an open-air volley ball court at the rear of the building.



Stairway, from Second Floor



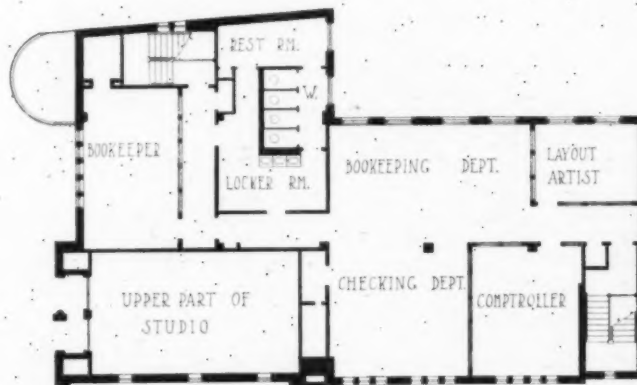
The Foot of the Stairway



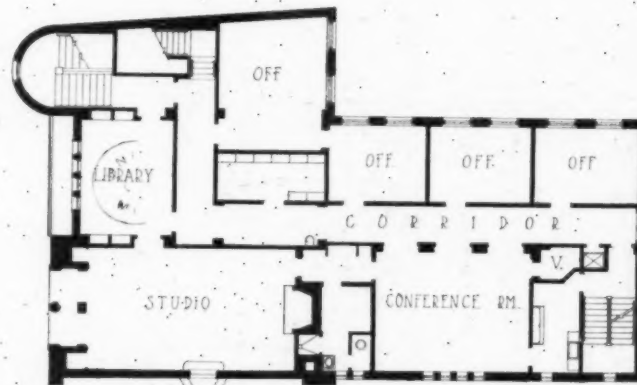
Plans on Back

GEORGE HARRISON PHELPS, INC., BUILDING, DETROIT
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

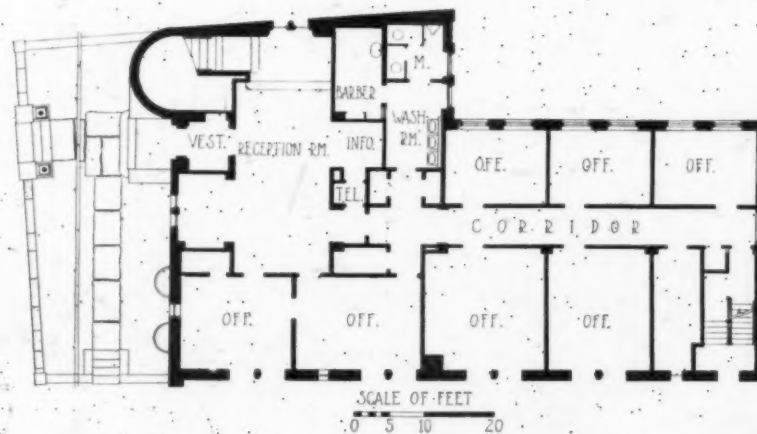
Photos, Thomas Ellison



THIRD FLOOR



SECOND FLOOR

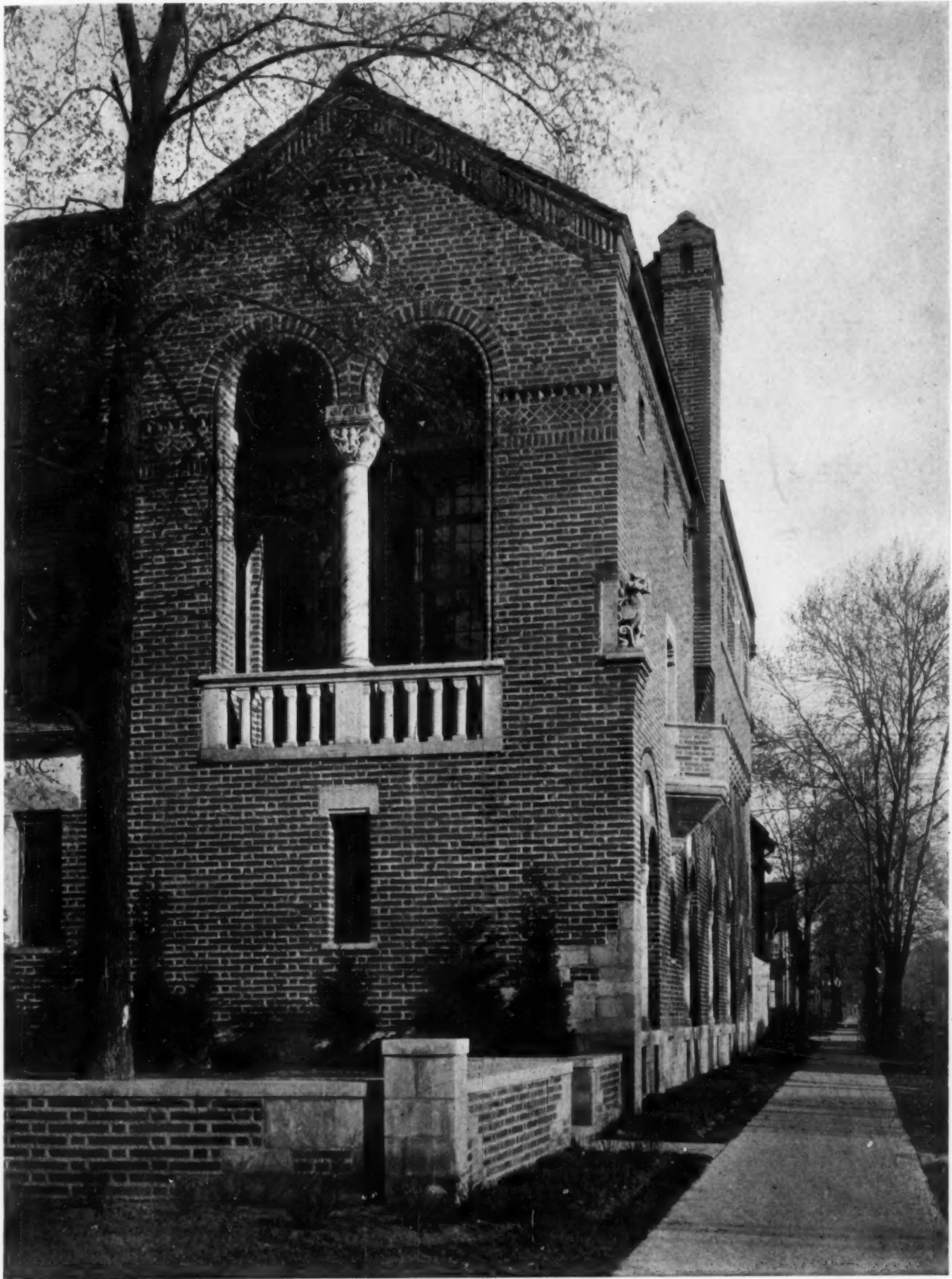


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FIRST FLOOR

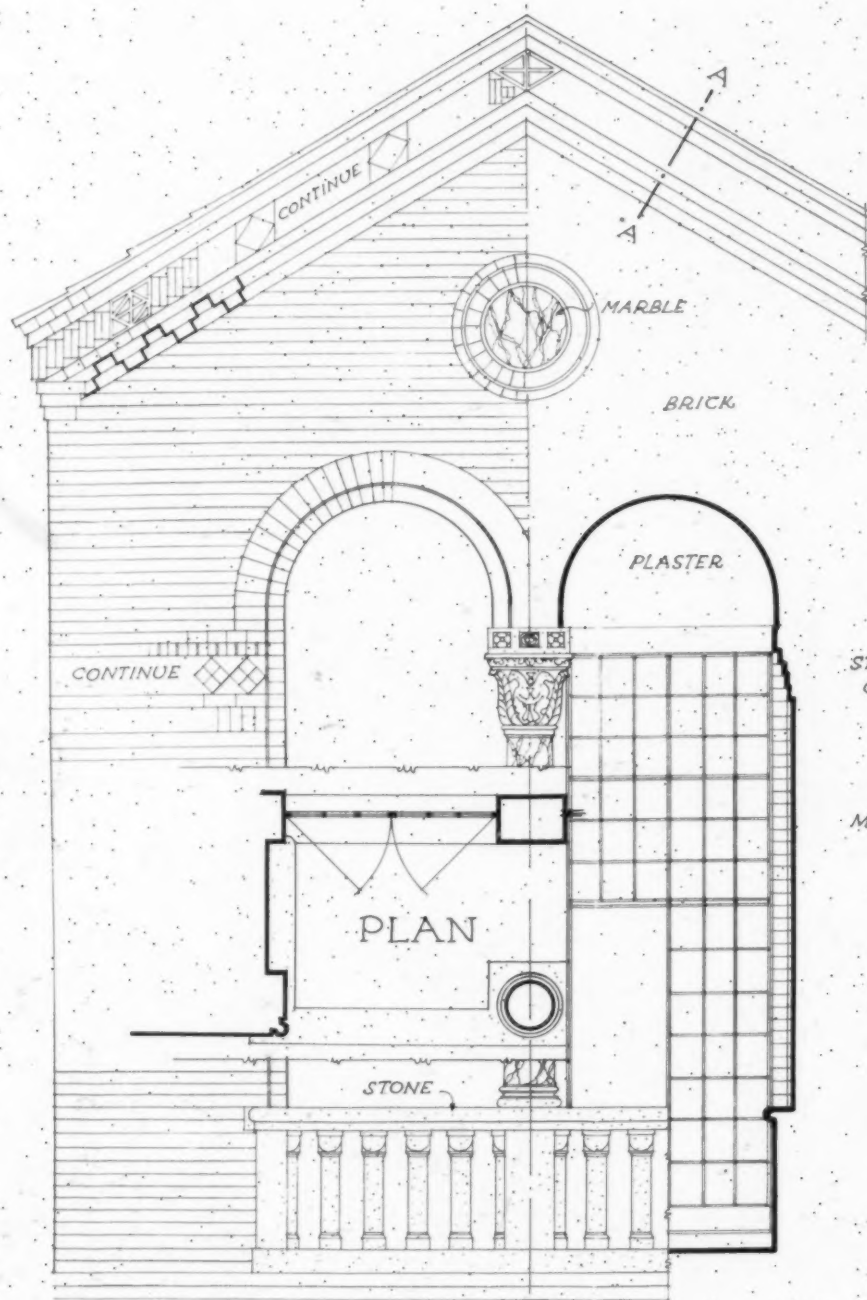
PLANS, GEORGE HARRISON PHELPS, INC., BUILDING, DETROIT

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

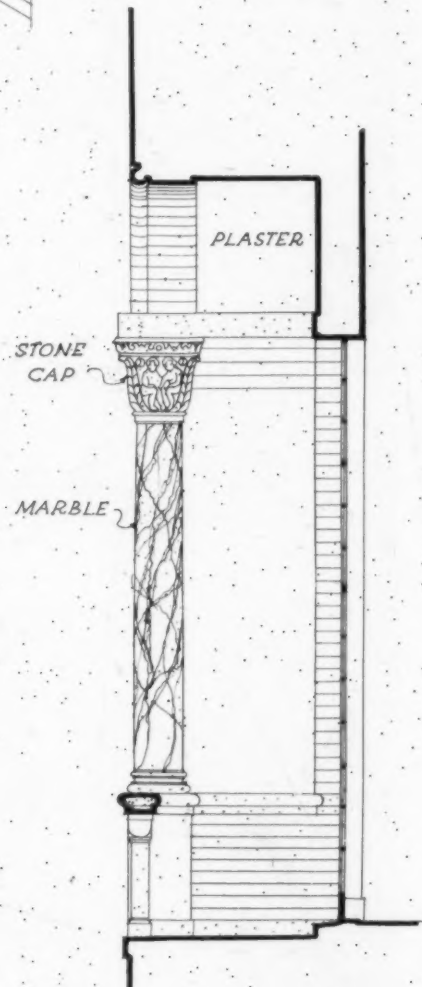


Measured Detail on Back

GEORGE HARRISON PHELPS, INC., BUILDING, DETROIT
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



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A-A



ELEVATION

SECTION

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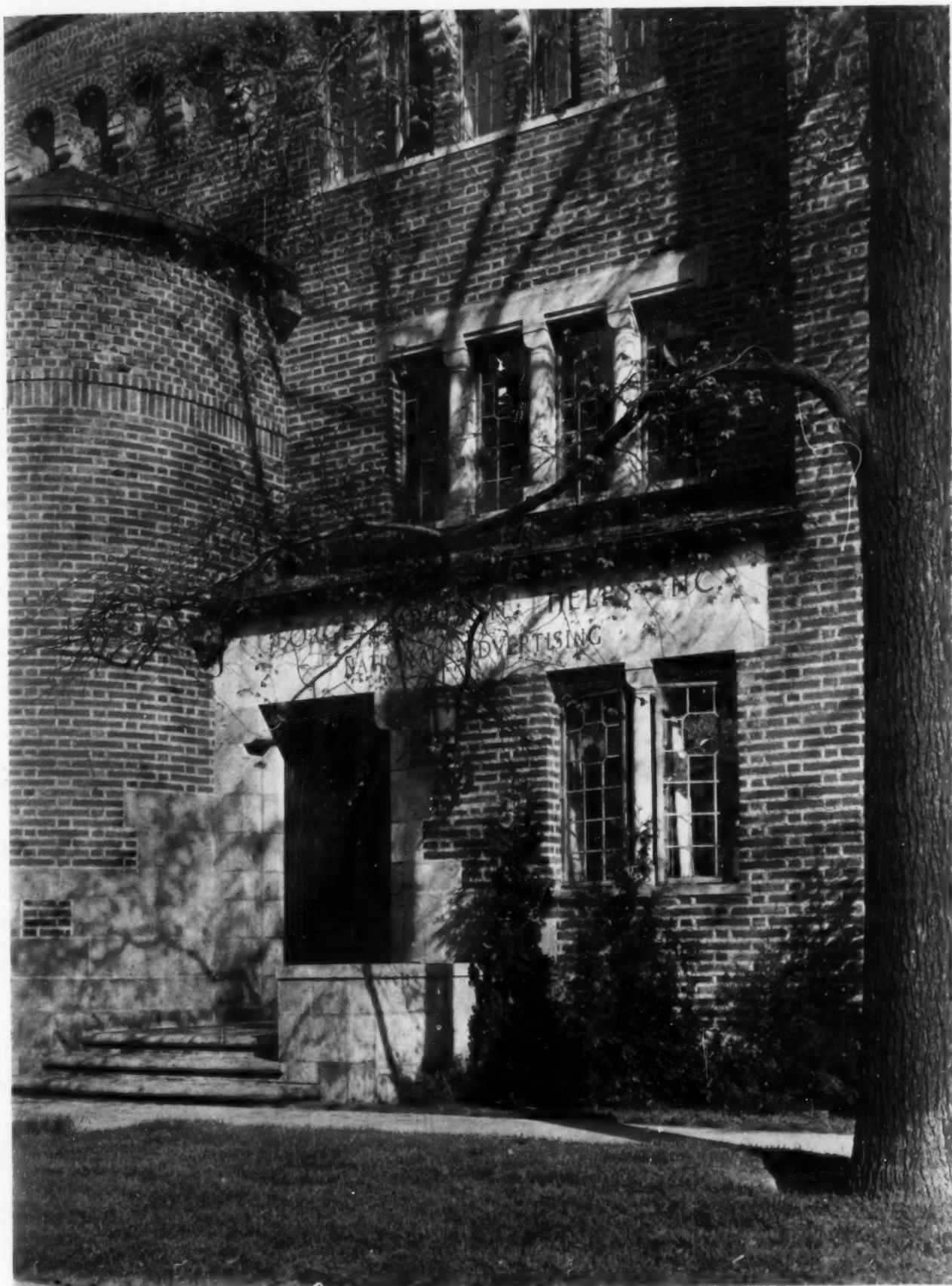
DETAILS OF BALCONY

SMITH, HINCHMAN & GRYLLS ARCHITECTS & ENGINEERS
DETROIT, MICHIGAN

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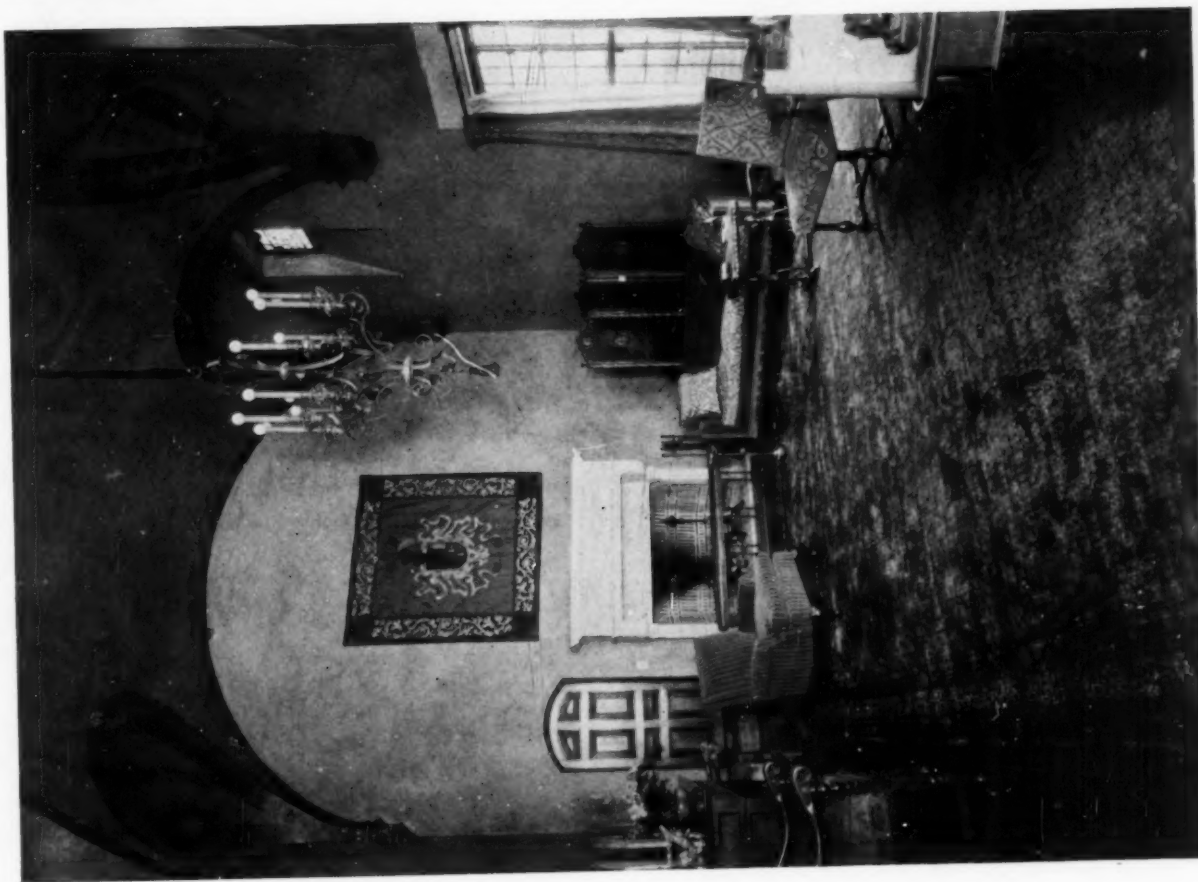
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The ARCHITECTURAL FORUM DETAILS



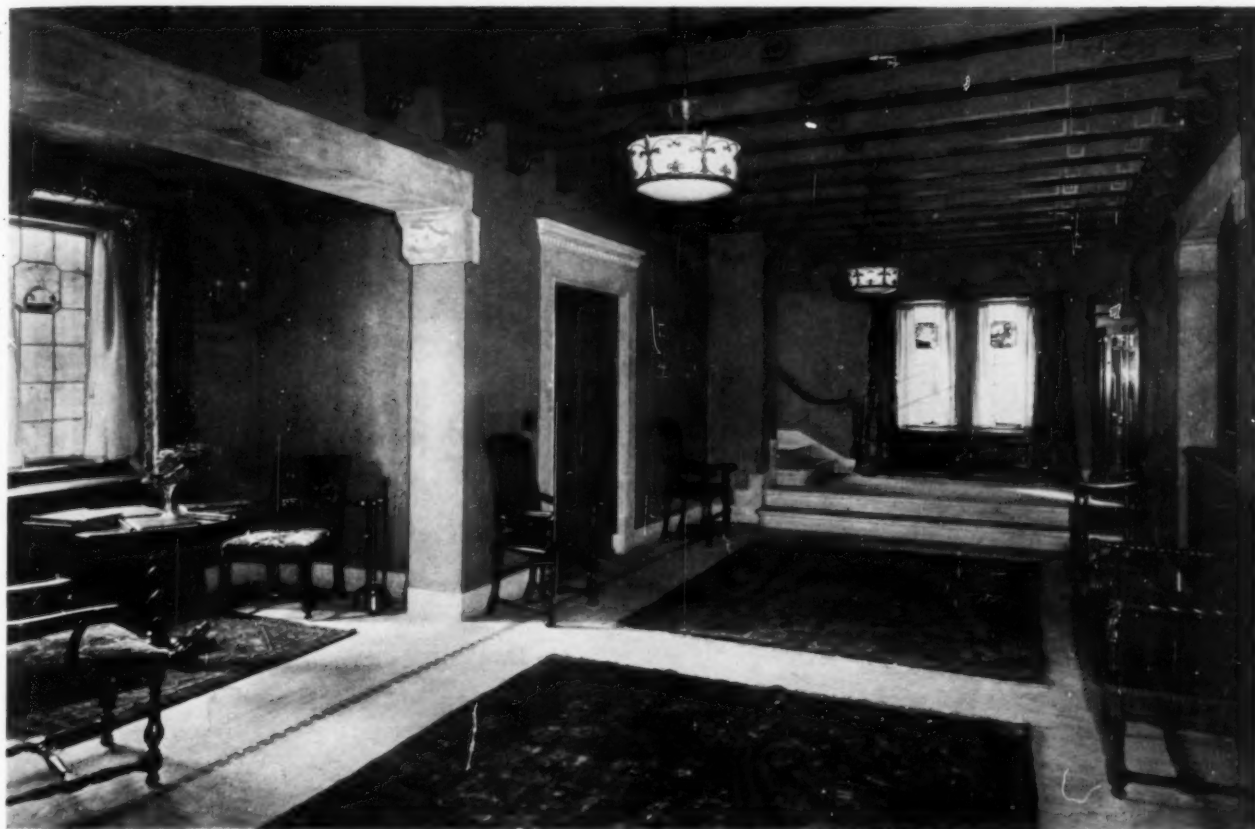
THE ENTRANCE
GEORGE HARRISON PHELPS, INC., BUILDING, DETROIT
SMITH, HINCHMAN & GRYLLS, ARCHITECTS





TWO VIEWS OF MR. PHELPS' STUDIO
GEORGE HARRISON PHELPS, INC., BUILDING, DETROIT
SMITH, HINCHMAN & GRYLLS, ARCHITECTS





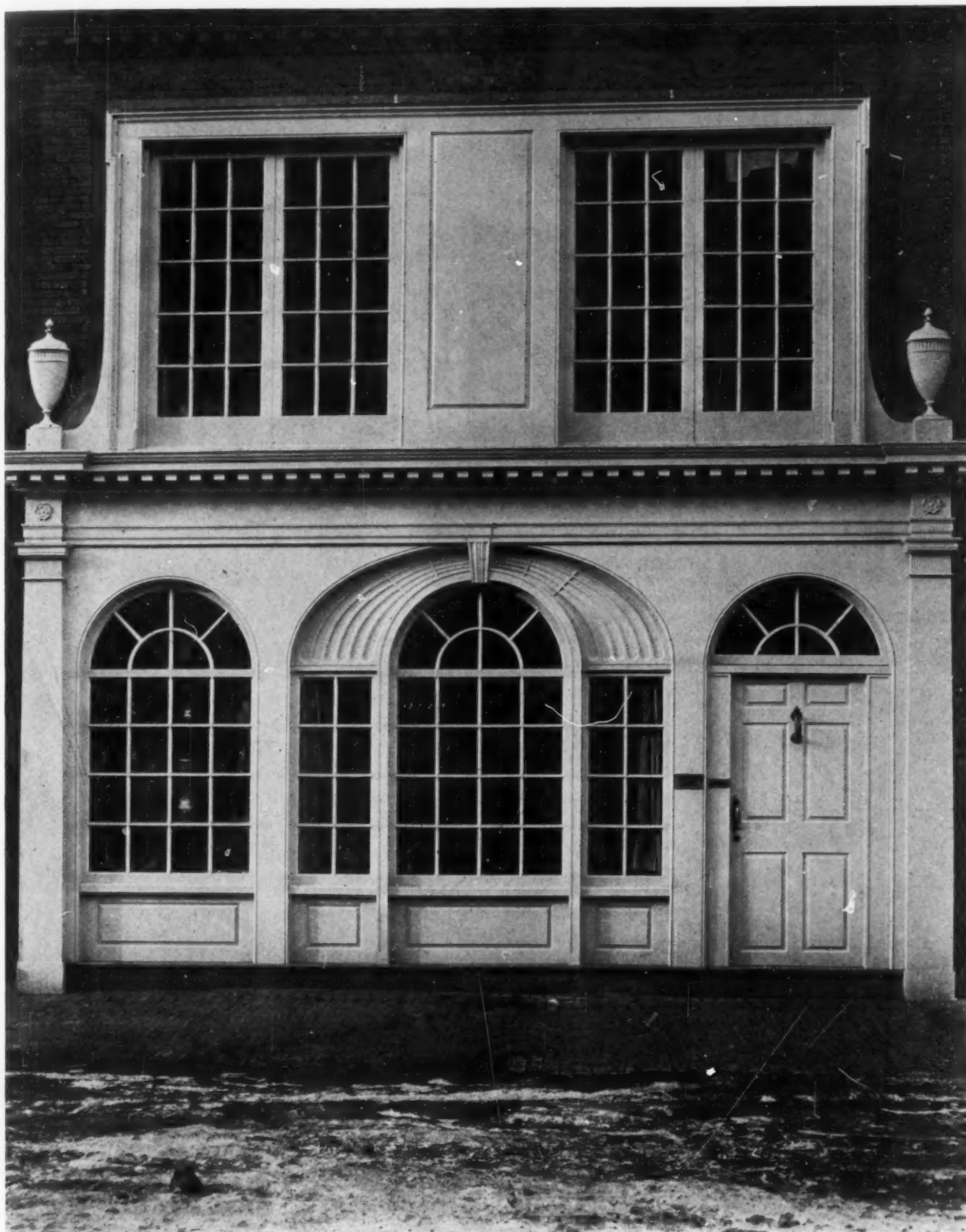
RECEPTION ROOM, LOOKING TOWARD STAIRWAY



CONFERENCE ROOM

INTERIORS, GEORGE HARRISON PHELPS, INC., BUILDING, DETROIT
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

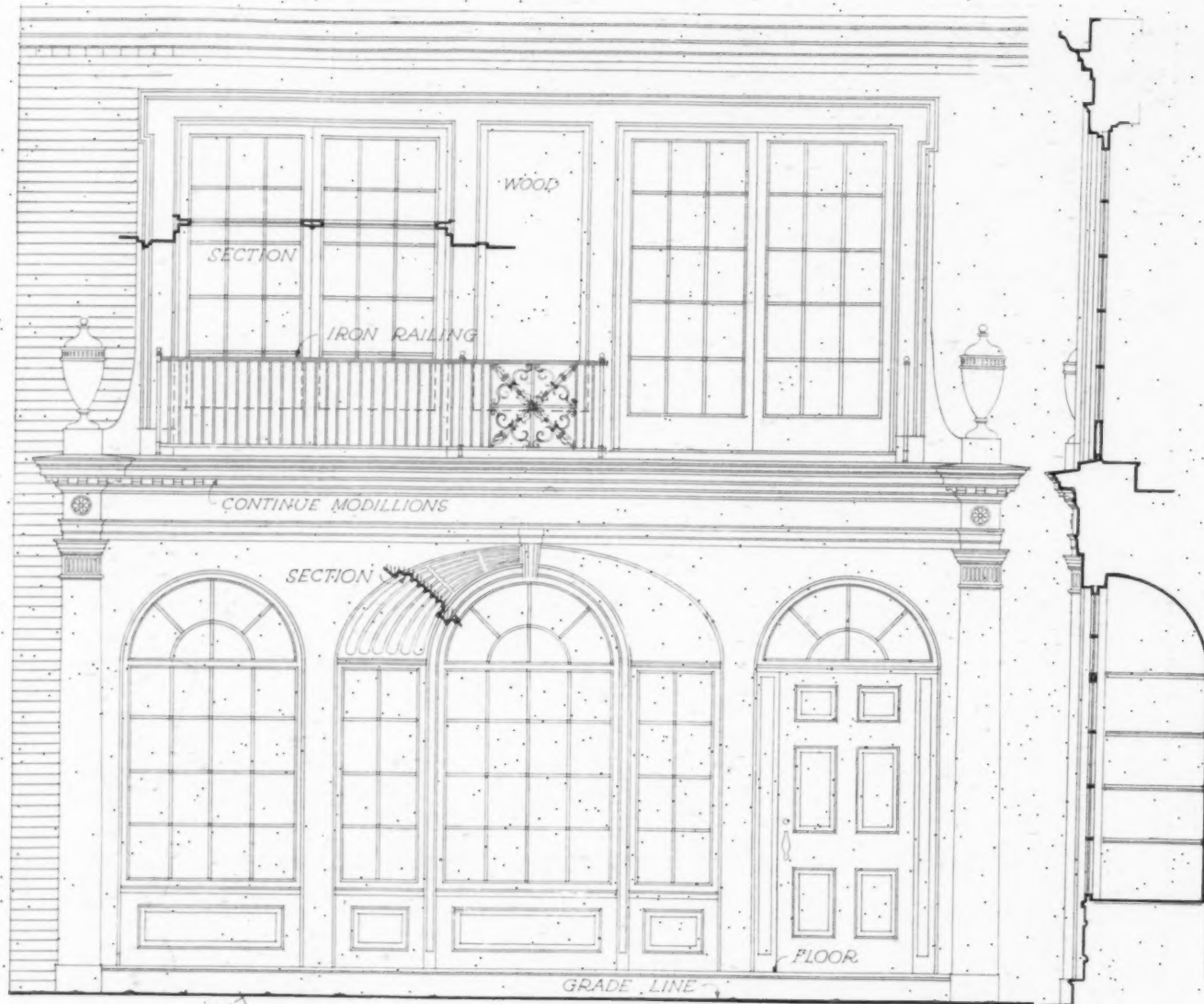




Photos, Shaw Photo Service

Measured Detail on Back

THE KING HOOPER SHOP, CHESTNUT STREET, BOSTON
DANA SOMES, ARCHITECT



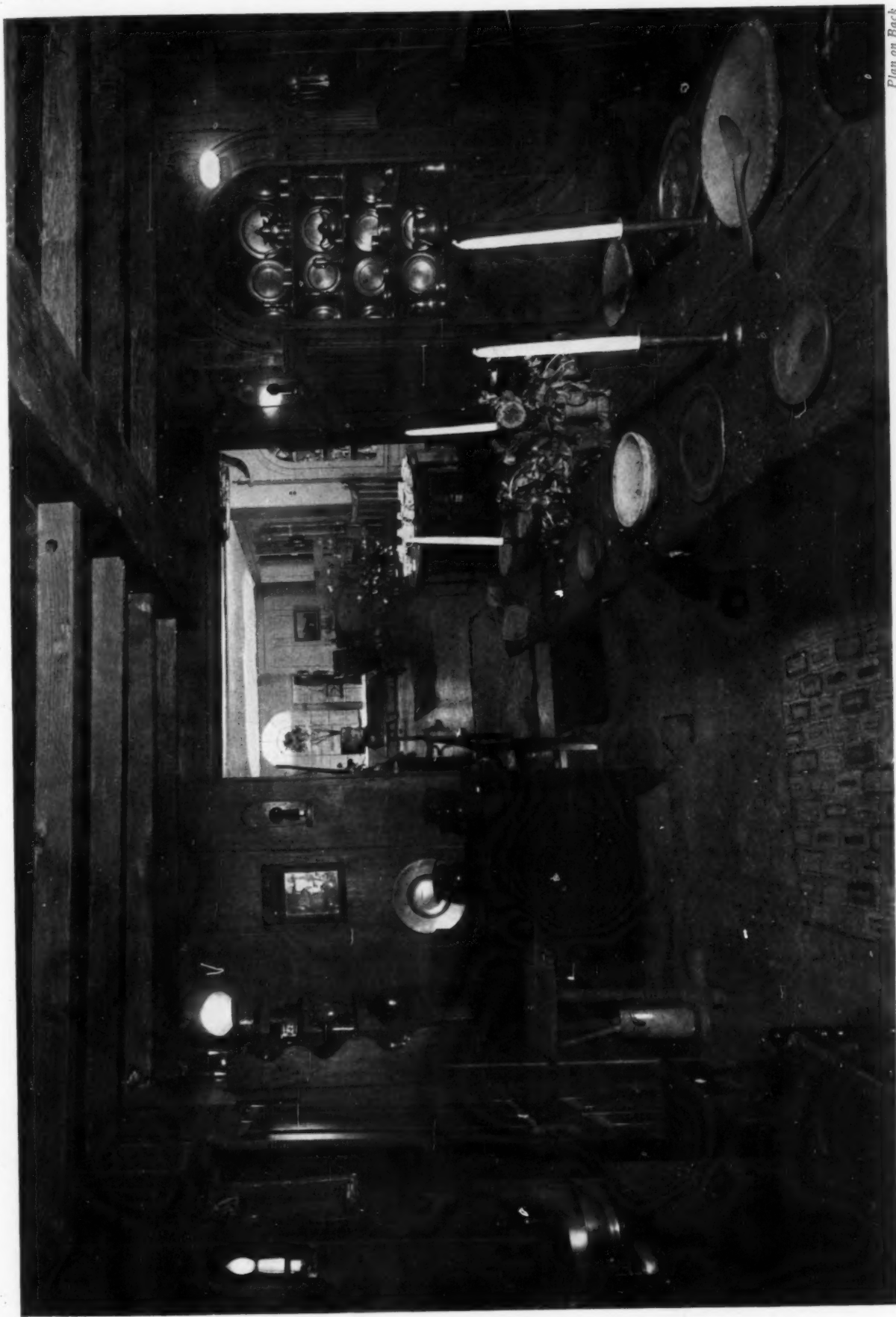
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DETAIL OF FRONT
ALTERATIONS FOR I SACK ESQ
CHESTNUT STREET, BOSTON
DANA SOMES ARCHITECT BOSTON MASS

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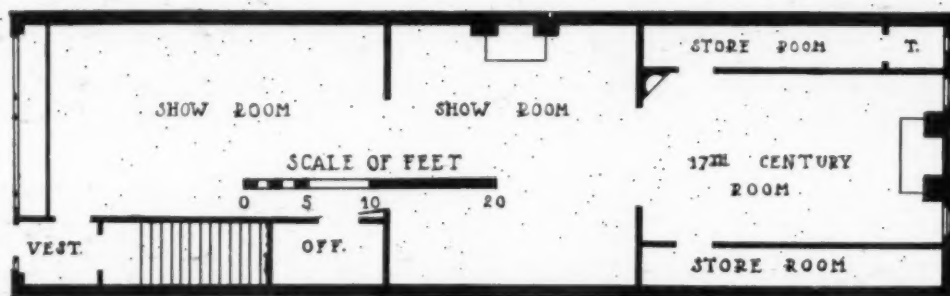
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The ARCHITECTURAL FORUM DETAILS



Plan on Back

SEVENTEENTH CENTURY ROOM, THE KING HOOPER SHOP, BOSTON
DANA SOMES, ARCHITECT



PLAN, KING HOOPER SHOP, BOSTON.
DANA SOMES, ARCHITECT



MAIN SHOW ROOM



MIDDLE SHOW ROOM
INTERIORS, KING HOOPER SHOP, BOSTON
DANA SOMES, ARCHITECT

The Historic Cathedral and Library, Vincennes, Ind.

By THOMAS E. O'DONNELL

Assistant Professor of Architecture, University of Illinois

TWO of the most interesting historic buildings of the middle west are to be found in the once noted but now almost forgotten Indian-French town of Vincennes. The old St. Francis Xavier's Cathedral, now a parish church, and the Cathedral Library which adjoins it, are silent reminders of a period in American history when this community played an important part in the affairs of the old Northwest,—an early outpost of civilization.

Long before our forefathers reached the shores of this continent, the Wabash River was well known to the Indians, and the spot where now is located the city of Vincennes, was one of their favorite haunts. The land, which was covered with light brushwood, could be easily cleared, and the rich, sandy soil was tilled with little labor; consequently, it was the natural location for an Indian village. This Indian settlement became known to the white man through the French explorers and missionaries. Of all the early explorers to visit the American continent, none were more daring or zealous than the French. Zeal for establishing missionary posts and for converting the Indians caused them to penetrate the wilds of this section of the country. A "Missionary of the Cross" always accompanied the French soldiers and explorers, wherever they went to establish trading posts and settlements. The French made their first permanent settlement in Quebec in 1608. From here they worked westward and southward. They made a settlement at Detroit in 1670, at Kaskaskia in 1673, and it is almost certain that the black-robed Jesuits visited the Indian village on the site of the present city of Vincennes before 1700. Old records collected from Kaskaskia and other early French mission centers give evidence that the town now called Vincennes and the French Catholic church there were in existence in 1708, and probably earlier.

Whatever the exact date of settlement, Vincennes is a very old city, and although now of comparatively little importance, she has had a distinguished past and her place in American history is firmly fixed. She was destined to become the most important and permanent of all the French missionary posts in the Mississippi Valley. The place is of more than general historic interest to us because here, at different times, the flags of three nations have been unfurled,—those of France and England, and since 1779 that of the United States. Long before Chicago was even a village Vincennes was considered a city. The comparative importance of the two places in the early days is brought out by an old document, quoted by an early writer, in which it is said that the village of Chicago petitioned the city of Vincennes for the purpose of opening a road connecting the two centers.

Vincennes also bears the distinction of being the first cathedral city in the state of Indiana and one

of, if not the first, in the whole Northwest Territory. It is because of this fact that we have coming down to us today the two unusual and important examples of early American architecture. The first St. Francis Xavier's Church, which is said to have been founded about 1702, was of the stockade type with a thatched roof. The altar and other details of furniture were crude affairs, made on the spot with primitive tools and the aid of Indian converts. In 1785 Father Gibault built a new log church, 42 by 90 feet, which was used until about 1830. The present church edifice, which stands very near the site of the earlier churches, was projected by Father Champomier in 1825, and the cornerstone laid on March 30, 1826. By great sacrifice and labor the work of construction was continued by the local adherents of the church from 1825 until 1834, when, upon the arrival of Bishop Brute, it was destined to become a cathedral, seat of episcopal rule for a vast region.

It is not known who designed the structure, but it is most likely that Father Champomier, who was in charge of the original project, was responsible for the design of the earlier portion, while Bishop de la Hailandiere was in part responsible for the later additions, although a master builder was no doubt in charge of the actual construction. The Vincennes Cathedral is similar in many respects to the cathedral at Bardstown, Ky., which was built ten years earlier, and for that reason some of the church officials are of the opinion that one designer may have been responsible for both buildings. There is preserved in the Cathedral Library an original drawing showing the design of the structure as it was originally planned. The name of the designer does not appear on the drawing. By comparing this original drawing of the structure and the building as actually completed, it is seen that the design was carried out in most respects, except for the arrangement of entrances at the front. The original drawing shows that the main or front facade was to have had three large windows, similar to those on each side of the church, and that it was originally intended to have two side entrances, one on each side near the front.

A measured plan of the Cathedral, as it stands today, is included here. Although small and simple enough in its parts, it displays nevertheless, characteristics which clearly mark it as a building of distinction, especially when we consider its early period and the pioneer conditions of the country at the time it was built. It consists of a nave and two aisles, the nave being divided by rows of columns from the aisles. These columns, eight in number, are 2 feet in diameter and 28 feet high, and are of a simple Doric-like type, without entasis. They are constructed in a manner quite in keeping with their period, being made of solid tree trunks, especially se-



THE OLD CATHEDRAL, VINCENNES, IND.

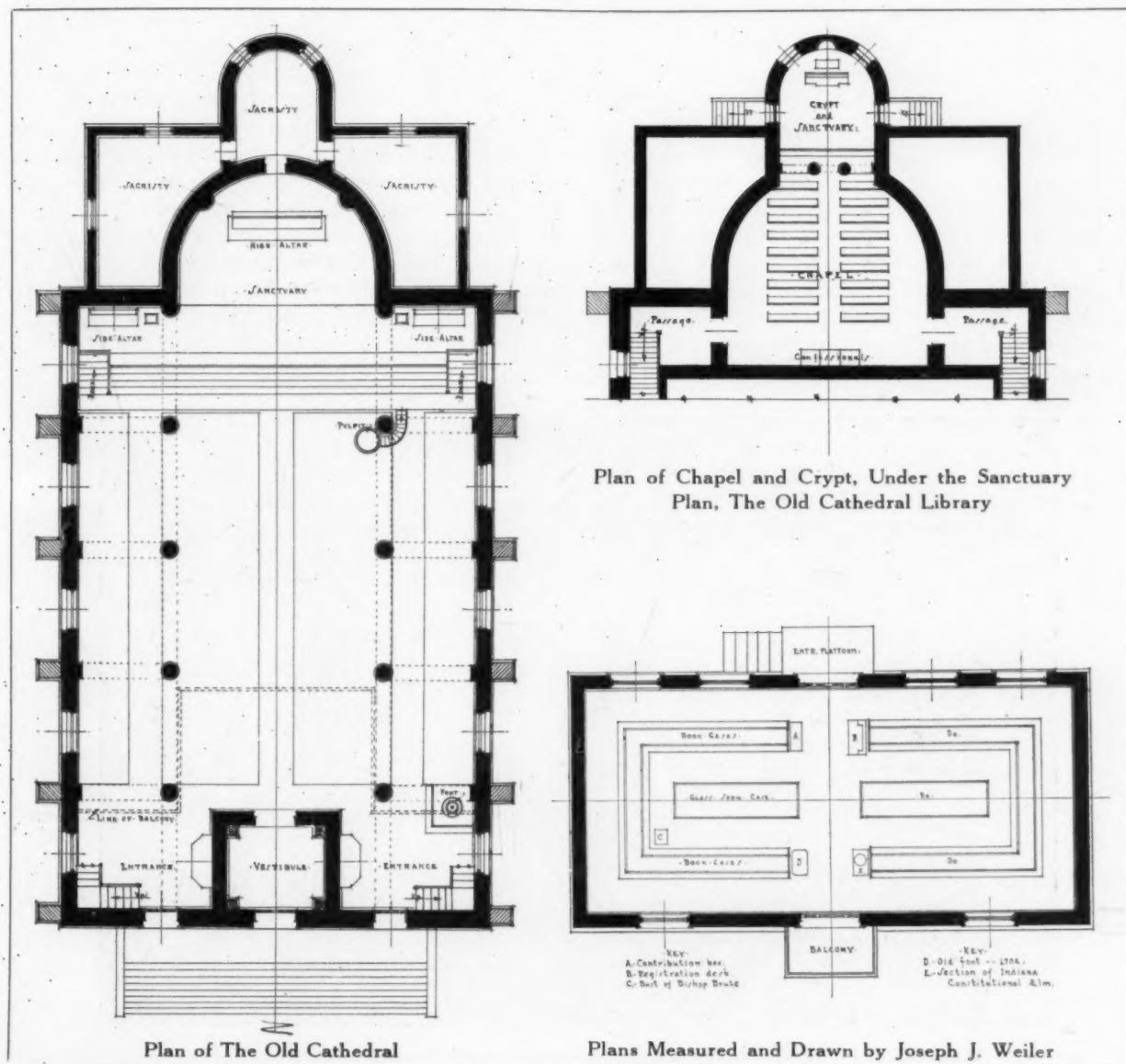
SERVED AS THE CATHEDRAL OF A VAST REGION FROM 1834 TO 1895; NOW USED AS A PARISH CHURCH

lected for the purpose, which after being shaped as desired were lathed and then plastered. On the walls are pilasters of like proportions and construction. The columns carry wooden arches, spanning from column to column and from columns to wall pilasters. The ceilings of the side aisles, between the wooden transverse arches, are flat, while that over the nave and apse is in the form of a wooden vault, which is flattened at the top. The construction of these ceilings and vaults is quite singular in that they are at once insulated and semi-fireproofed by means of a layer of clay mixed with straw, of several inches in thickness, placed over their entire area.

The sanctuary, which is of generous proportions, is raised five steps above the level of the nave. It contains the high altar and two side altars. From the side aisles, stairways lead down to the chapel and crypt below the sanctuary. Back of the sanctuary are the sacristies. The organ loft, which is over the main entrances, is shown by dotted line on the accompanying floor plan. It has been enlarged at some

later period, a fact that is evident from the change in design of the railing, and an organ has also been installed in the loft. Perhaps the most distinctive feature of the old cathedral church consists of the crypt and chapel below the sanctuary. This is an unusual feature in American church architecture, especially in the smaller churches of early times, and can be traced, in this instance to French influence.

Architecturally, the exterior of the old Cathedral is very plain and simple. The front facade, however, is quite effective with its three arched doorways, above each being a niche filled with a statue. In the niche over the central doorway stands a statue of St. Francis Xavier, to whom the Cathedral was dedicated. The statue in the niche over the doorway to the left of the center is of St. Joan of Arc, and in that to the right is a statue of St. Patrick. Crowning the whole facade there is a plain pediment with an effective cornice, and rising above this is the clock tower and belfry terminating in a slender spire, the total height being about 140 feet. This was the



last main exterior feature added to the Cathedral and was built between 1840 and 1847 under the direction of Bishop de la Hailandiere. Structurally, this tower is of considerable interest. It is carried upon heavy masonry walls, square in plan, which are 2 feet in thickness and carried up to the attic of the structure. Within the four angles of this tower are set up heavy vertical wooden timbers which are, by means of splicing, made continuous through the entire height of the tower. These are made more firm and rigid by being framed, in stages, with heavy horizontal timbers and crossed bracing on all four sides. All of the tower and spire which appears above the roof is of wooden construction. The tower contains a clock, installed soon after its erection, which is said to be of French make, and which is still in use. This tower also contains the first bell brought to Vincennes and used in the former church edifice. The bell was cast in France, shipped to New Orleans, and from there brought on a flatboat up the Mississippi, the Ohio and the Wabash to Vincennes.

The side walls of the church were originally very plain, being relieved only by five simple window openings on each side. The Gothic-like buttresses which are now in place down each side were added in 1908 to stiffen the old brick walls which were spreading outward, due to settlement or other structural difficulty. The glass in the windows was originally of a frosted variety, of small diamond-shaped panes set in lead, and at the center of each was the figure of either a cross or a star. The entire window area was divided into two vertical panels by means of a central wood mullion, and the top of each panel was formed by a large circular area of colored glass. The extent and arrangement of the apse and sacristies, built about 1841 by Bishop de la Hailandiere at

the rear of the earlier structure, give accent to this important part of the old Cathedral. The interior is quite in harmony with the exterior. Simple in construction and arrangement, it depends for interest entirely upon the richness of the altars, furnishings and wall paintings mellowed with age, all of which, when seen in a subdued light, impart to the interior something of the glory of the smaller Old World cathedrals. The whole structure, in spite of its naïve simplicity and almost archaic quality, has a certain dignity and charm about it that are in keeping with its one-time considerable importance in America.

The most important adjunct of the cathedral was the Cathedral Library, which was established at an early date, probably soon after 1834, when Bishop Brute took charge. Many of the best books belonged to him, and it is to this bishop and his successors that we are indebted for the collecting and preserving of the old records, documents and books. This library served the bishops in a practical way in the training of young men for the priesthood. The library building, which stands close to the cathedral church, was built in 1840. It is a simple brick structure, rectangular in plan, 40 by 20 feet, and harmonizes well with the larger structure, although it shows classical tendencies in its pilastered treatment. It exhibits a refinement and restraint that are pleasing and express admirably the purpose of the building. The entrance doorway is not on the street facade but on the opposite side, access being possible only from the private grounds at the rear. Although now preserved as a historical monument, this library was for many years in regular use by young men who were studying for the priesthood under the bishop.

These two buildings, together with the treasures which they house, constitute a most valuable heritage.



The Old Cathedral Library, Vincennes, Ind.

New Apartments from Old Houses

By ROGER WEARNE RAMSDELL AND HAROLD DONALDSON EBERLEIN

THE title, "New Apartments from Old Houses," may, perhaps, convey a certain glamorous suggestion of "new lamps for old" and all the Eastern magic familiar to us from the pages of the "Arabian Nights." The magic of converting old houses of unalluring character into agreeable apartments, however, though quite as successful in achieving its ultimate results, is not of the instantaneous sort wrought through the instrumentality of talismans and obedient genii but is clearly traceable, at every step of its progress, to the combined common sense and creative imagination of everyday mortals prompted by the necessity of meeting a definite social and economic present-day condition.

The project of alteration has two distinct aspects. The one is purely architectural, while the other is economic and civilly reconstructive. The former calls into play the faculties of invention and insight into the latent opportunities offered by certain types of dwellings that have outlasted the functions for which they were originally destined, due to a variety of causes; the latter has to do with the problem of reclaiming decayed neighborhoods and other "waste areas" in our large cities, a matter that is yearly becoming more and more important. The two aspects are closely linked in some ways, but not so inseparably that we cannot consider them apart, and for our present purpose it is desirable to discuss them independently, however much both may tend to a common end, regarding first the architectural question, and afterwards taking into account its bearing with reference to "waste areas," found in every city.

The two instances here presented where apartments have been created by remodeling dwelling houses are both in New York, one at 420 East 50th Street, the other at 180 East 75th Street. In each case the waste space contained in the original buildings was utilized so that a vastly greater amount of service was derived from exactly the same area. The general characteristics of the kind of plan followed in the average city house of from 40 to 60 years ago are sufficiently familiar, so that there is no need for comment on that score. Inspection of the accompanying plans will show to what an extent interior structural changes have been necessary, and how far the rehabilitation has been achieved by merely a slight rearrangement of previously existing divisions or by the addition of partitions therein. In a process of this sort the readjustment of staircases, with means of separate access to the several apartments, is likely to be one of the chief difficulties to be surmounted. Well directed ingenuity, however, can cope with the problem successfully, as these instances illustrated prove. Number 420 East 50th Street, in its present form, contains three apartments. Apartment 1 is a "duplex," comprising the old basement

and next two floors. Apartment 2 is another duplex, occupying what were originally the third and fourth floors of the dwelling, and Apartment 3, consisting of a single story, is made up of a living room, two bedrooms, a bath, a kitchenette and a maid's room, all on the top floor. The main staircase retains its original place in the plan and, although it is intended primarily to serve the main entrances of the several apartments, there is also emergency access to it from every floor. Thus the solution of the chief problem.

The only outside alteration affecting the interior arrangement was the removal of the high flight of steps from the sidewalk to the front door on the main floor. The old basement entrance, at the street level, then became the front door, while the former vestibule and front hallway made room for the owner's bath and a large storage closet. In the course of remodeling the old front basement was made the dining room of Apartment 1, enough space being reserved for the entrance hall and the first run of the main staircase. The old basement kitchen, at the rear, was at the level of the back yard, and was the logical place for the owner's living room on account of its size, pleasant southern exposure, abundant light and proximity to what has now been turned into an agreeable garden from an erstwhile desolate tract of sheer ugliness. In the readjustment the sub-basement beneath has become the kitchen, and is abundantly lighted from a wide grated areaway outside the living room windows and garden door. A private staircase, ascending from the corner of the living room, connects the ground floor and main floor in Apartment 1, while another private staircase connects the two floors of Apartment 2, so that there is complete internal communication in these two apartments without using the main staircase. Apartment 3 has only one floor, and is reached by the main staircase, so that there is no occasion for any independent stair provision. The common heating arrangements, with coal storage and the maids' bath, are in the sub-basement, the only actual basement, with the kitchen of Apartment 1. Thus the planning of utilities.

At 180 East 75th Street the exterior changes were far more extensive. The high steps leading from the sidewalk to the main floor disappeared, as in the former instance, and the basement door at the street level became the chief entrance. But in addition to this, the whole facade of the building was changed by removing superfluous projections once considered ornaments, laying a stucco jacket over the dingy brown stone, and manipulating the factors of illusion so that the front assumed a totally different expression, although no drastic structural alterations were involved in the process of transforming the building.

In the rearrangement within, the old basement, which, as already said, was on the street level, be-

came the ground floor and was so divided that it contains in front a bedroom, a bath, and the private entrance and staircase of the first apartment, the living room of which is immediately above the bedroom and occupies most of the space devoted to the drawing room in the original plan. The private vestibule of the second apartment opens from the common entrance hall on the ground floor and gives access to a large living room with full length windows overlooking the garden, which from its previous dreary estate has been converted into a place that is really sightly and agreeable, as a garden should be, and as even a city garden *can* be. Directly above the living room are the bedroom and bath of

the second apartment. The ground floor and first floor are thus occupied by two very agreeable small "duplex" apartments. The upper floors are somewhat differently arranged, but each duplex apartment has its own private stairway as well as access to the main or general staircase and its hall on each floor.

It now remains to view the economic aspect of the situation. To begin with, anyone at all familiar with conditions in our large cities cannot fail to be aware of the existence of many districts that may be called "waste areas," "decayed neighborhoods," "inactive sections," or whatever other name can be devised that seems more accurately to define their status. Such localities perhaps once enjoyed high



After Remodeling

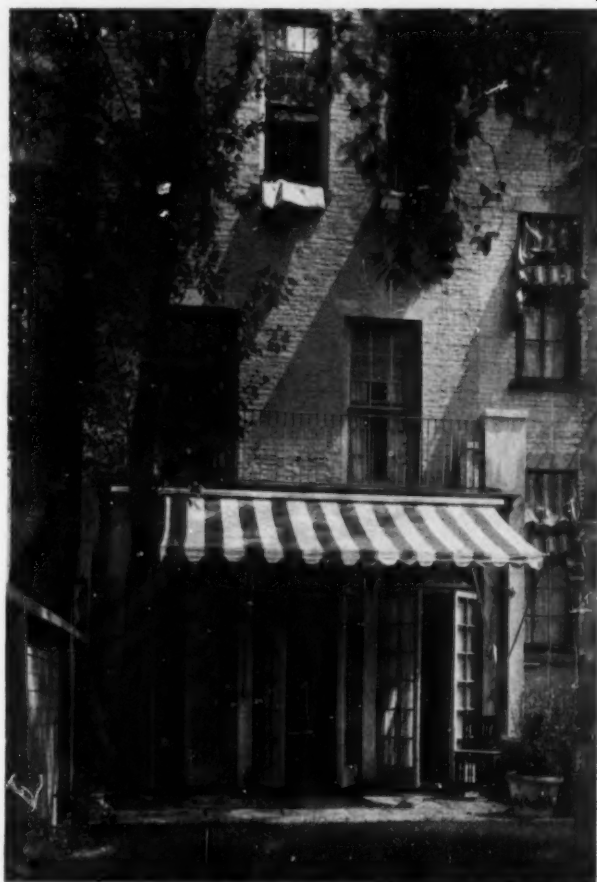


Before Alterations

House at 180 East 75th Street, New York
Remodeled by Harry M. Clawson, Architect

popularity as desirable places of residence, but subsequently lost their prestige. Sometimes the change can be traced directly to certain altered economic conditions. There may have been a gradual invasion of small shops, or else the relentless advance of great mercantile and manufacturing interests may have crowded in too closely, disquieted the residents and sent them trooping elsewhere, leaving "backwaters" untouched by the current of commercial onrush and yet bereft of their former tenants and sources of upkeep. Again, the change can sometimes be accounted for only by the caprices of fashion, a fickle but potent agency, to whose charge can be laid many a freak of development in large American cities.

At all events, we know only too well the rows of city dwellings whose original occupants, those for whom they were built, have long since forsaken them for other quarters more fashionable or more to their taste. These dwellings have apparently seen their best days; dilapidation and dinginess have set their impress upon their fronts, and within they have become tenements for families or individuals of a type not contemplated when they were erected, and for whose accommodation they are not in any wise fitted. It may be they have fallen into the rank of cheap, shabby boarding houses; have become, perhaps, the quarters of nondescript organizations, charitable or otherwise; or here and there they have yielded a basement or part of a ground floor to petty tradesmen with ephemeral businesses. In any case, the fact remains that these properties are not really profitable possessions from the owners' point of view. Although they may have an appreciable value, that value



Garden Facade; House at 180 East 75th Street, New York



The Main Entrance



A Dining Room

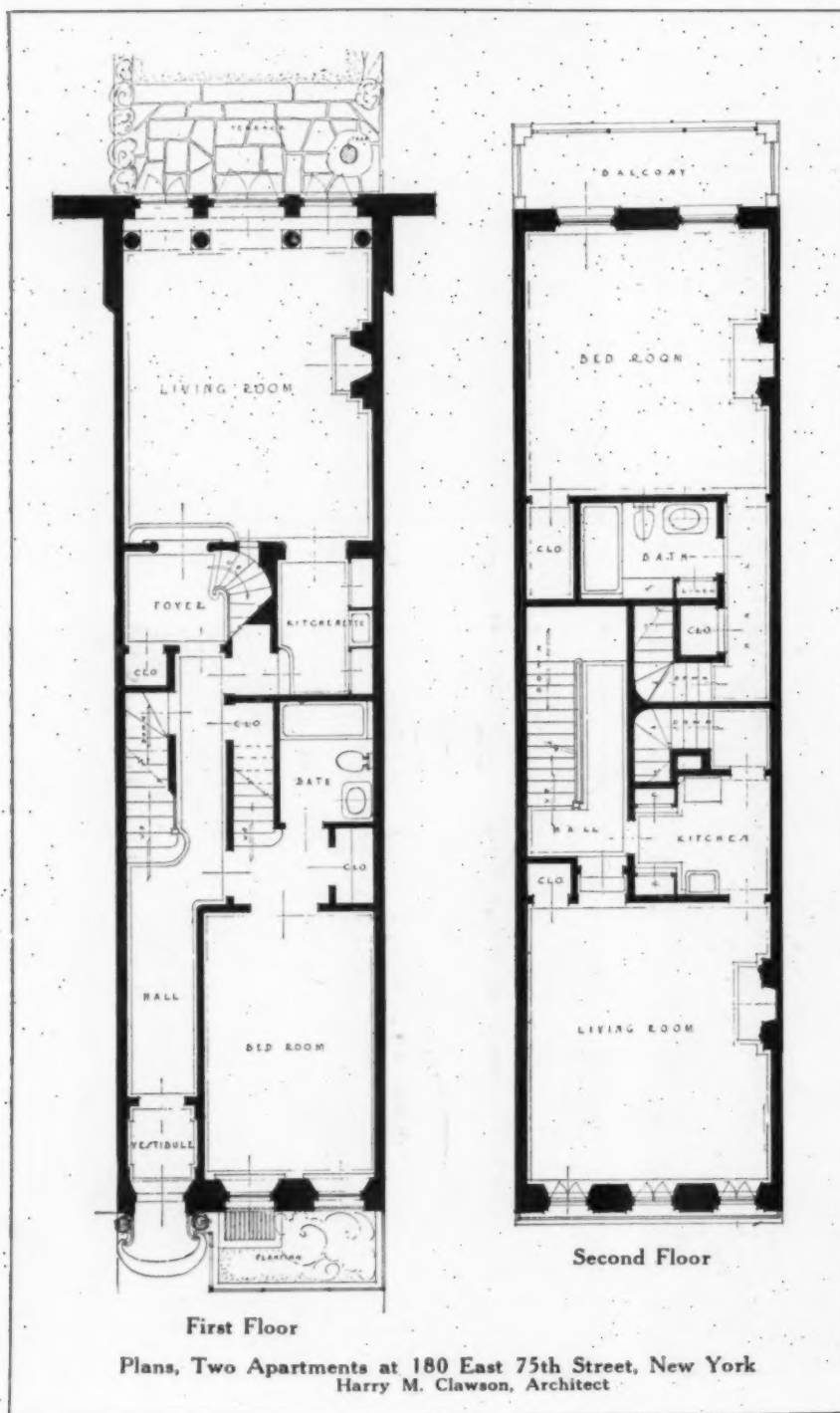
is not as substantial as it should be, and not as substantial as it would be, could they and the neighborhoods of which they are the individual units be classed in a more desirable category. Neither are they as good an asset as they might be to the municipality, for their assessed values do not keep pace with the assessed values of properties in a more attractive environment. Furthermore, their value is likely to grow relatively less all the time, unless the process of decay be arrested and some active agency of redemption be brought to bear. They are waste and unprofitable, so far as the compact and complex

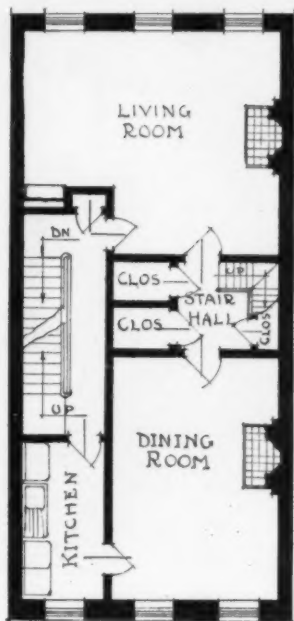
economic organization of the community is concerned, and will remain so, or become worse, until rehabilitation takes place and lifts them out of the mire. In every large city such localities exist.

Now and again the objection is seriously made, by folk with a *laissez faire*, fatalistic turn of mind, that a wrong is done the present denizens of decaying neighborhoods by dispossessing them of the quarters they are rapidly turning into slums and by reclaiming the places for decent habitation in accord with the changed social and economic conditions of the present time. If such folly requires an answer,

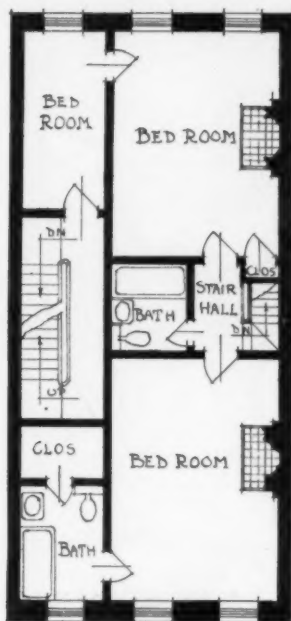
it may be pointed out that it is always praiseworthy and of the very essence of progress to make any existing material conditions better than one finds them,—to make two blades of grass grow, so to speak, where only one grew before. No one, surely, will argue that such examples of neighborhood rehabilitation as "Sutton Place" or "Turtle Bay" are to be regretted. It needs no vivid imagination to picture what Sutton Place and Turtle Bay would be by the present time if the decay that had already set in had not been arrested and a course of thorough regeneration inaugurated; nor does it require profound financial acumen to estimate what property there would have been worth now either to the owners or as a source of tax revenue to the city. Yet, if the fatalistic fallacy had prevailed, Sutton Place and Turtle Bay would have been allowed to go steadily down hill. It is no kindness to relinquish a neighborhood to tenants who are causing it to deteriorate. It is simply a stupid blunder. Tenants who are misfits and really not comfortable in their quarters, which are not fitted to their mode of life, are infinitely better off elsewhere, even though they may have no "model slums" to repair to. Perhaps some day we may arrive at the achievement of truly model slums. At any rate, it is doing them a genuine service to prevent them from creating new and larger slums.

There is an unfortunate tendency inherent in most

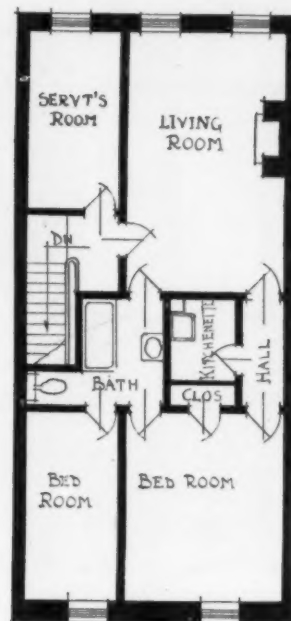




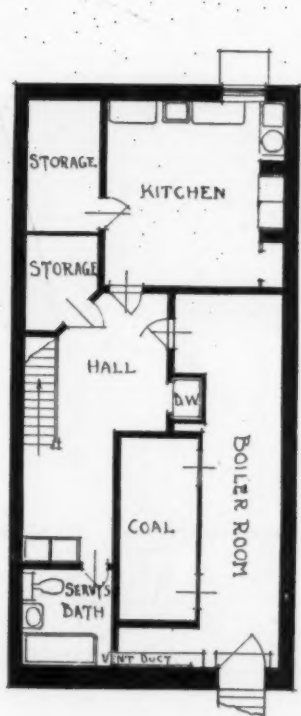
Third Floor



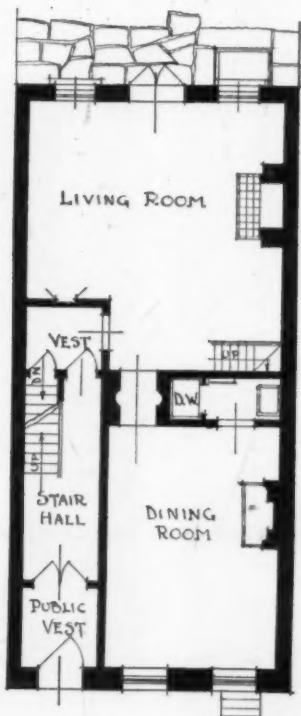
Fourth Floor



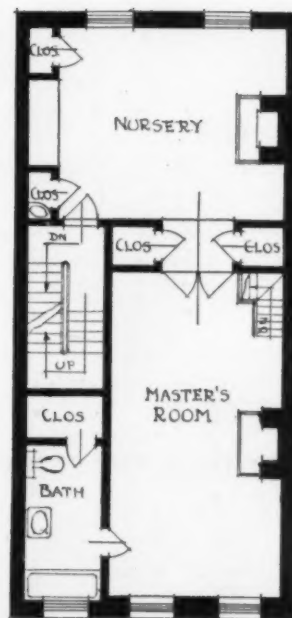
Fifth Floor



Basement



First Floor



Second Floor

Plans, Remodeled Residence at 420 East 50th Street, New York

Franklin L. Kline, Architect



Living Room, First Floor Apartment, 420 East 50th Street, New York

towns and cities built by people of Anglo-Saxon blood, a tendency to sprawl and straggle, leaving behind the outlying districts areas imperfectly developed that soon begin to decay. This tendency is traceable to certain traits of Anglo-Saxon character. The remedy is to be found in a subsequent process of consolidation. The problem of systematic con-

solidation of urban "waste areas" is one that nearly every city, sooner or later, is obliged to face. In New York the problem happens to be particularly acute, owing to the dense population of the city and the physical constriction of its limits. As one method of coping with this problem, the remodeling of old houses into new apartments has evidenced success.



Living Room, Apartment in House at 420 East 50th Street, New York



Dining Room, Apartment in House at 420 East 50th Street, New York

THE BUILDING SITUATION

A MONTHLY REVIEW OF COSTS AND CONDITIONS

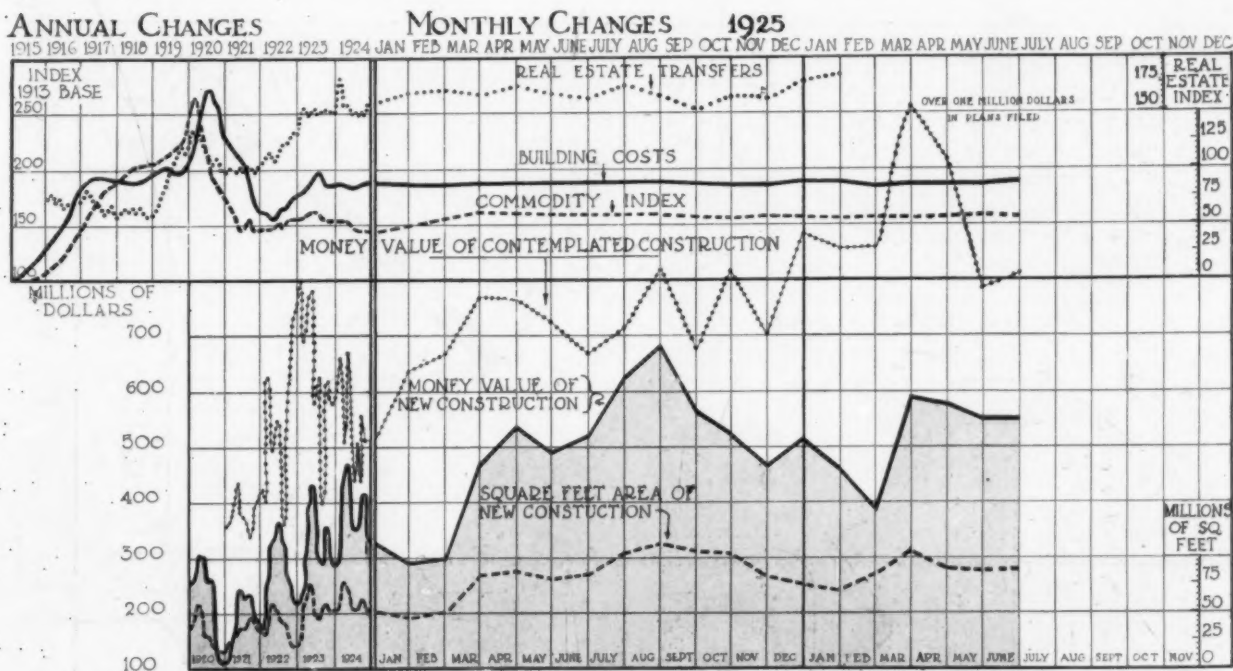
THE month of June, showing well maintained building activity, closes a six months' period which again establishes a high record for any similar period of building industry in the United States. According to figures of the F. W. Dodge Corporation and other authorities, it is evident that the round figure total of new building for the first six months of 1926 is approximately three and a half billion dollars, being about 15 per cent greater than for the first six months of 1925. The month of June records for the country new building construction amounting to approximately the sum of \$948,000,000.

While there has been considerable talk of the slowing up of building activity, it is quite evident that there is no very definite slowing up in evidence. On the other hand, it is obvious that the present pace cannot be maintained indefinitely, because there must be a limit to the capacity of building labor in this country, and as costs are increasing again because of this situation, it is probable that many wise prospective investors will defer their projects. It will be a good thing for the industry if this occurs, and a more general distribution of building activity over the

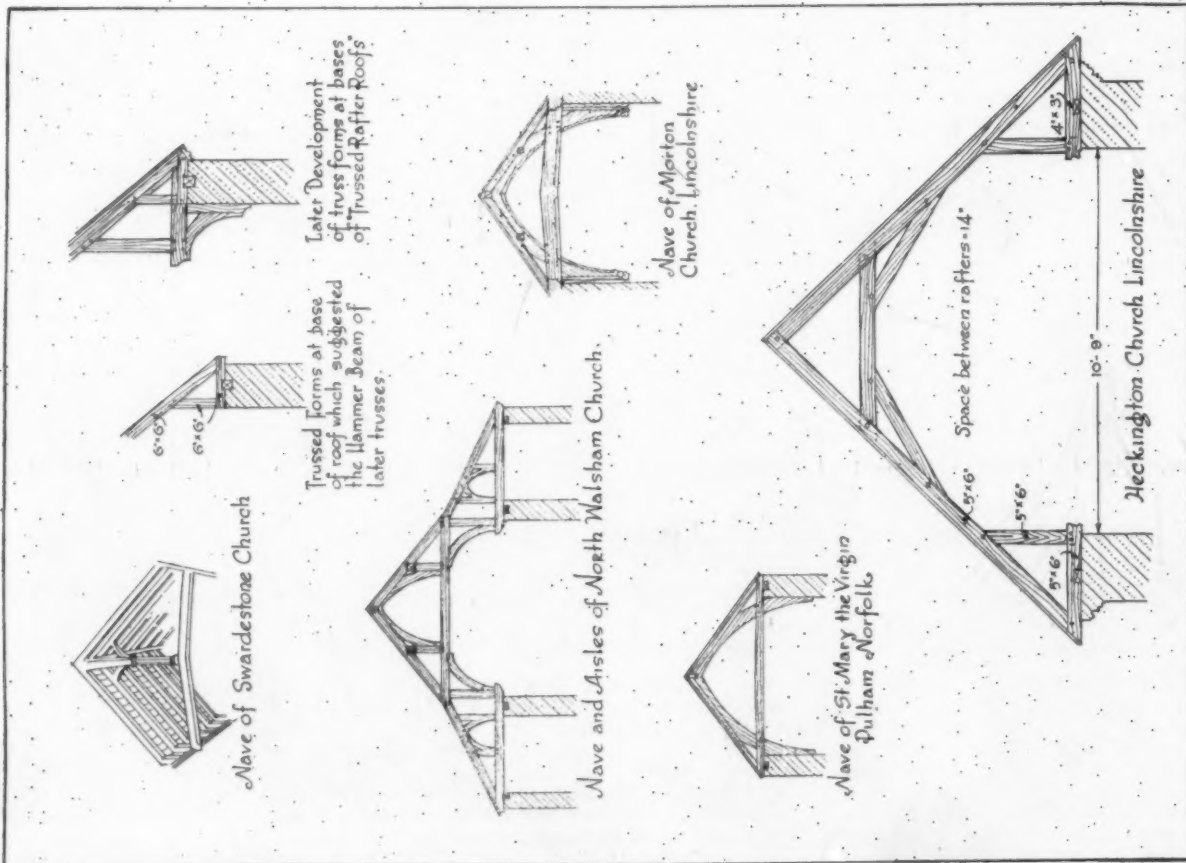
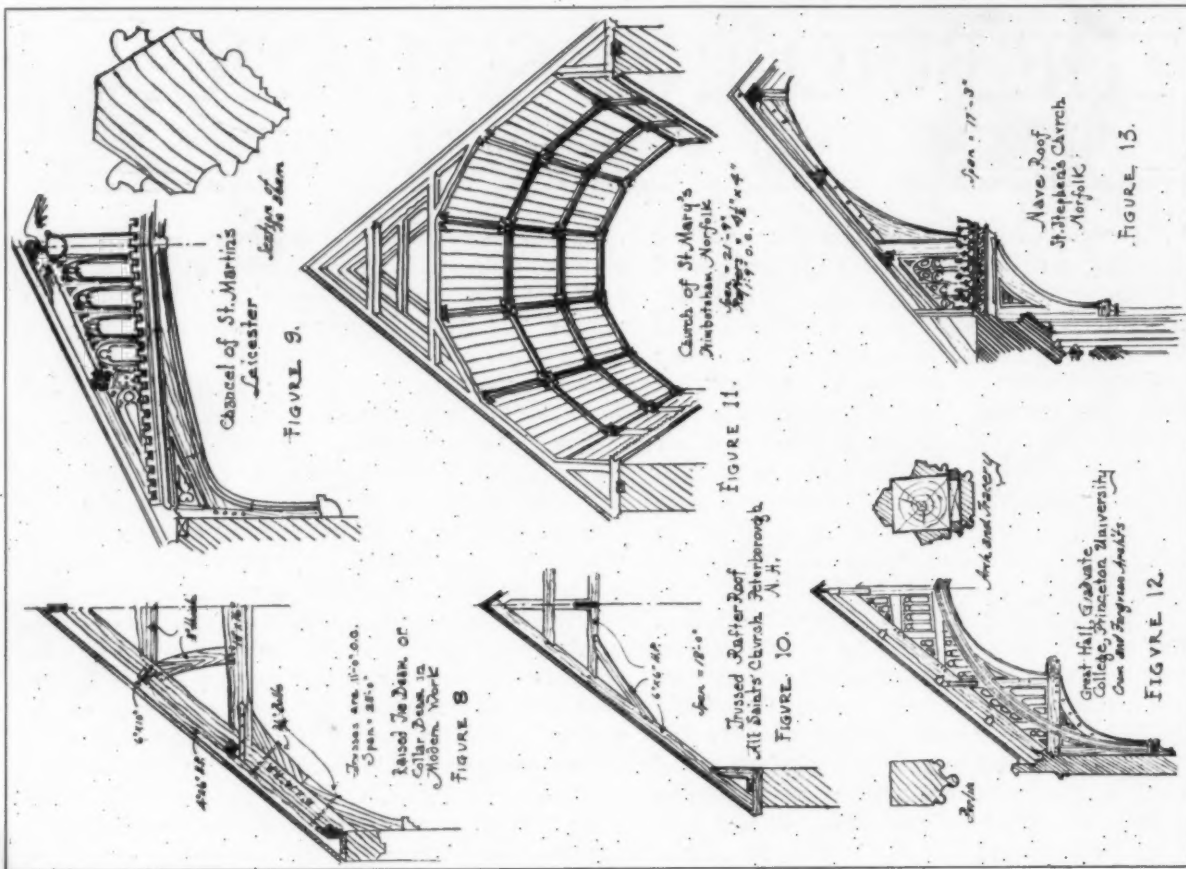
next few months will aid materially in relieving a strained situation, both as to labor and the production and distribution of materials. Architects are advised that it probably will be wise to defer projects for two or three months, unless the local labor and material situation is elastic enough to allow for favorable bidding on the part of the contractors.

The contemplated construction during the first six months of 1926 is the highest on record in any year, and for the month of June totaled approximately \$807,000,000, which is 16 per cent above even the vast amount represented in the month of June, 1925.

The attitude of investors in mortgage bonds, the proceeds of which are used to finance new buildings, continues on a sound basis of interest, and with other funds used for mortgage purposes, it is evident that the financing progress continues on as strong a basis as ever. The mortgage companies are constantly ready to handle new projects and are not curtailing funds, although the economic viewpoint is being more carefully studied than ever, and financing is not available for over-built districts or for projects not effectively designed and well planned.



THESE various important factors of change in the building situation are recorded in the chart given here: (1) *Building Costs*. This includes the cost of labor and materials; the index point is a composite of all available reports in basic materials and labor costs under national averages. (2) *Commodity Index*. Index figure determined by the United States Department of Labor. (3) *Money Value of Contemplated Construction*. Value of building for which plans have been filed based on reports of the United States Chamber of Commerce, F. W. Dodge Corp., and *Engineering News-Record*. (4) *Money Value of New Construction*. Total valuation of all contracts actually let. The dollar scale is at the left of the chart in millions. (5) *Square Foot Area of New Construction*. The measured volume of new buildings. The square foot measure is at the right of the chart. The variation of distances between the value and volume lines represents a square foot cost which is determined, first by the trend of building costs, and second, by the quality of construction.



✓ The Designing of Open Timber Roofs

By E. T. P. WALKER

AS we look over the achievements of church architecture in recent years it seems that of all its various departments the study of open timber roofs, as revealed to us in the beautiful examples of mediæval architecture, has received the scantiest attention. Many of our churches of the twentieth century are excellent in general design, in mass and in detail; many have beautiful proportions of nave and choir, exquisitely designed sanctuaries and entrance portals, but how very few have beautiful, honestly constructed roofs! It may be that most of the other parts of a church present inviting possibilities to the artist and craftsman, whereas the problem of spanning a roof has been very largely left to the solution of the engineer.

From a purely architectural point of view it is poor practice in a building of any character to construct a thing in steel or concrete and then attempt to deceive the beholder by covering it with a wood casing. This method of designing may deceive, but it does not convince. On close study such woodwork is found to lack all of the qualities which contribute so much real, innate charm and beauty to the old woodwork of English and continental churches,—the variety of chamfers, the life-giving qualities of the surfaces of plain faces and mouldings, the checks and sincerity of the graining, and the depth of the material. Another point that may be touched upon in this connection is the appropriateness of design for the problem at hand. When steel is used the properties of the steel alone are considered, and often the wood forms, if really solid, would fail utterly to do the work which they pretend to do. And we find in such work many examples where, if wood alone had been used, the design of the framing would have been entirely different. It is safe to conclude that had such been the case the problem would have been studied with due regard to the properties of the materials, and the results would have been immeasurably finer and more architectural.

The need of a close study of early roofs is very manifest when we realize how excellent these models are and how fully they answer our own requirements in matters of construction. It is not for us to slavishly imitate, but it is for us to study the examples still left to us with an idea of mastering the principles of their inherent qualities of law and order, whether they have to do with exterior embellishment or inner construction. The sacred edifice is and should be the assembling place for the best in all the various arts. As we study the mediæval churches we find that no art has made more notable achievements than that of building the roof; there is no portion of a building, ecclesiastical or secular, requiring more skill in its construction and more thought in the designing of its ornament.

Mankind was in an early stage of barbarism when the necessity of having some place of shelter was first experienced. The origin of covered habitations is lost in the twilight of history. The earliest forms of shelter must have been rude indeed. When the hollows of trees and the recesses of caverns failed him, it is probable that the savage devised nothing better than he could construct from the boughs of trees covered with skins, or moss and twigs, or mud and clay. These earliest forms were steps in historical development and are exceedingly interesting in that, crude as they were, they furnished ideas which led to later results of great architectural importance.

The simplest and earliest type of roof was that formed by two rafters pitching against each other. It soon became apparent, however, that this type of construction was defective because the rafters had a tendency to spread and thrust outward the walls on which they rested. This led to the use of the tie-beam, which has been used in all periods and which is still the best of all constructions when the roof is hidden from view. It may be observed that the tie-beam roof was never entirely discarded by mediæval builders. The trussed-rafter or single-framed roof, the roof framed with hammer-beams and braces, and the roof constructed with collars and braces all followed in the later development. But we find constantly recurring in the Norman, Early English Decorated and Perpendicular periods the use of the simple tie-beam form. In its earliest examples the tie-beam was sometimes used independently of the other roof members, being laid across the walls and anchored to the wall plates. Examples of this may be seen in the Church of St. Mary the Virgin, Wighall, Norfolk, and in the south chapel of Bredon Church, Worcestershire. Later examples show various expedients arrived at by the builder to make this simple form an ornamental feature in the design. At Southfleet Church, in Kent, the tie-beams are beautifully moulded; in the chancel of Northfleet Church the tie-beams are left in their natural hand-hewn surfaces, while the roof above is beautified with trussed rafters, panels and moulded ribs with bosses. Such a form possesses great possibilities.

The design of the tie-beam roof was changed in succeeding periods so as to harmonize with the rest of the architecture. In roofs of low pitch the beam frequently carried the weight of the whole roof, as in the case of that of the large south aisle of St. Martin's Church, in Leicester. A similar roof is that of the south chapel at St. Nicholas' Church at Kiddington, Oxfordshire. Here there is a massive beam well moulded on the soffit and connected with the wall pieces by moulded curved braces; the purlins rest directly on the beam, and the ridge is also supported on it by a strut or king-post and strengthened



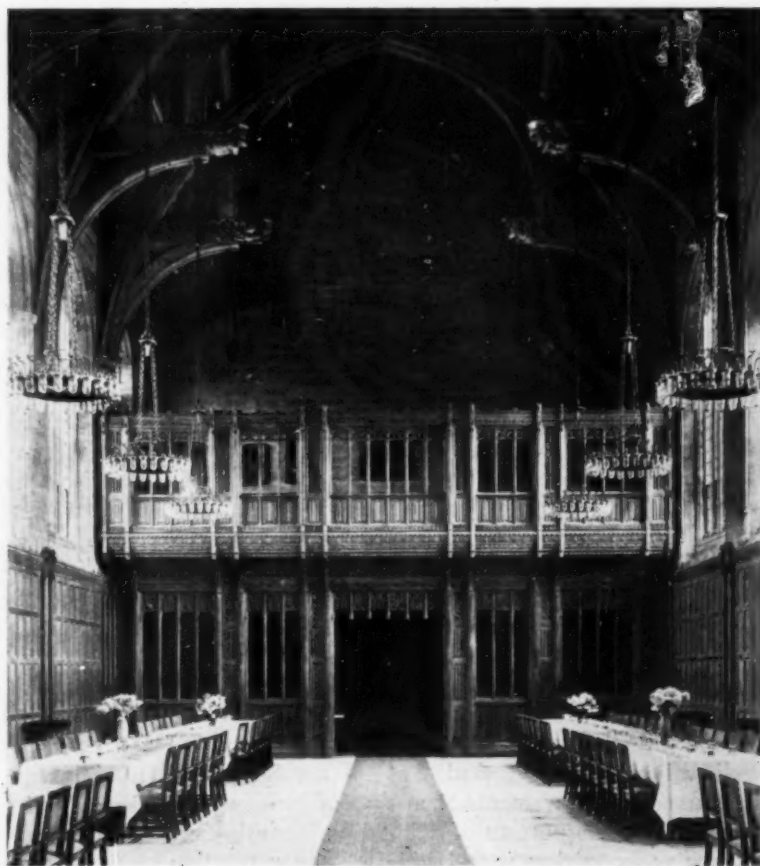
A Beautiful Though Comparatively Simple Open Timber Roof

by short curved braces. The church at Higham Ferrars, Northamptonshire, is of the Decorated period. The tie-beam is cambered and with the short curved braces forms an arch. The cornice and rafters are simply but effectively moulded. In roofs of higher pitch the arch shape is retained in connection with the tie-beam. In the nave of Morton Church, Lincolnshire, the beam and the arch are equally emphasized, and on this account the result is lacking in beauty and order. In many tie-beam roofs the arch form was entirely omitted, as in Swardstone Church, in Norfolk. The design includes a boldly cambered beam supporting a small king post with cap and base and curved braces springing to the principals and ridge. This is an interesting example of use of a simple form, one well adapted to the problem.

The roofs over North Walsham Church in Norfolk are beautiful examples of the tie-beam construction without any surface ornament. The beauty of this work is the result of a very scientific and correct use of timbers. It shows ingenious framing, but nothing of a superficial character. The ties of the aisle roofs pass through the

walls and form corbels for the wall braces which, in turn, support the tie-beams over the nave. The Chapel of St. Anne at Arlington Heights, Mass., and the chapel at Greenlawn Cemetery, Nahant, Mass., both designed by Cram & Ferguson, are good examples of modern work done in the true spirit of Gothic architecture.

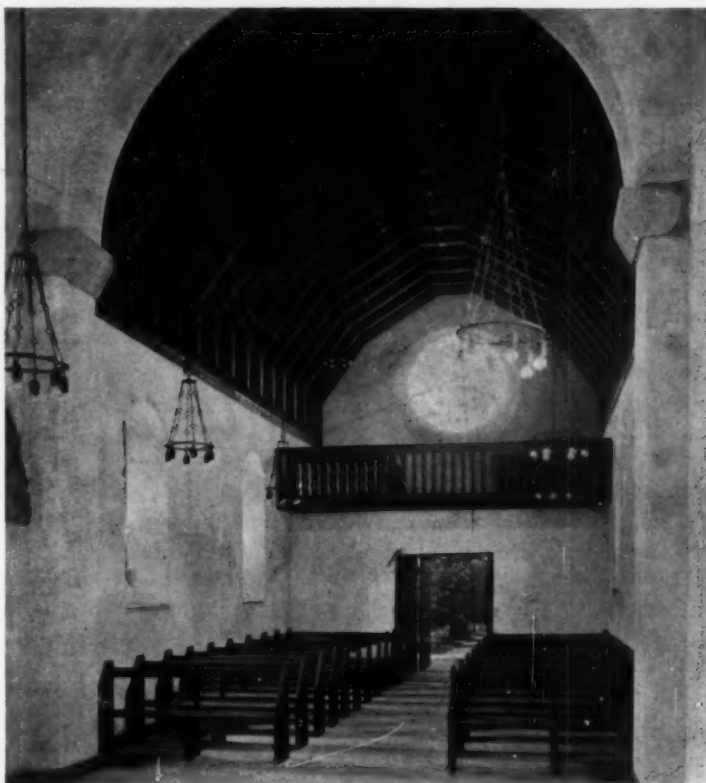
As we trace the development of the roof framing through the ages we find that the roof with diagonal ties follows closely upon the tie-beam form of construction. It was more widely used and was sometimes substituted for earlier forms when discovery had been made of its superiority of construction and of the additional height and opening of the roof space which it made possible. In roofs of wide spans each pair of rafters had a collar which was stiffened by braces. Sometimes the braces occur above the collar, and at other times they are tenoned into the rafters and soffit of the collar. The nave roof of Ely Cathedral furnishes a good example of this method. Here we find each pair of rafters trussed so that from below it is a richly wooded roof suggesting in its long parallel curves the form of an arched ceiling. The church at Peterborough, N. H., by Cram & Ferguson, pre-



Open Timber Roofing; Graduate College, Princeton
Cram & Ferguson, Architects

sents a noteworthy example of this type of construction in modern work. In this instance the constructive forms have been carried out just as in work of this kind in the middle ages; the timbers are solid throughout, mortised, tenoned and halved together and held securely by oak pins.

In roofs of this character the rafters usually extended over the outside edges of the walls to form the roof cornices on the exteriors of the buildings. Because the walls were thick and finished horizontally at the lines of the plates, great openings were left on the interiors between the tops of the walls and the underneath sides of the rafters. The builders introduced a strut on a line with the inside wall to give additional support to the rafters and to more firmly secure the entire roofing system to the wall. The addition of these vertical struts above the wall gave additional value both constructively and artistically to the roof in its completeness. An additional horizontal timber resting directly on the wall and connecting the vertical strut with the rafter completed the triangle and gave to the roof on each side a firm trussed base and obviated any danger of the truss spreading at the walls. Some students regard this simple form as



Nave of Chapel at Nahant, Mass.

Cram & Ferguson, Architects



Choir; St. Anne's Chapel, Arlington Heights, Mass.

Cram & Ferguson, Architects

very important in the history of events, as it undoubtedly supplied the idea for the development of the hammer-beam truss, which followed later.

In many of the old trussed rafter roofs boarding was applied underneath the rafters, braces and collars, and formed coved or polygonal ceilings divided into panels with engaged mouldings and further enriched with carved bosses at the intersections. In some of the work the tie-beam was retained, as in the chancel of Sandridge Church near St. Albans, Herts. But in work of the Early English and Decorated periods, we find the tie-beam omitted and use of trussed rafters characteristic. The spaces between the rafters varied from 12 to 20 inches.

Some authorities have regarded the hammer-beam truss as a tie-beam truss after cutting away the central portion of the tie-beam. There is a similarity, at first thought, though it cannot but be regarded as erroneous to make this comparison, for the constructive principles of the two trusses entirely disprove such a theory. It is more logical in terms of construction, to regard the hammer-beam as a development of the trussed rafter base which has just

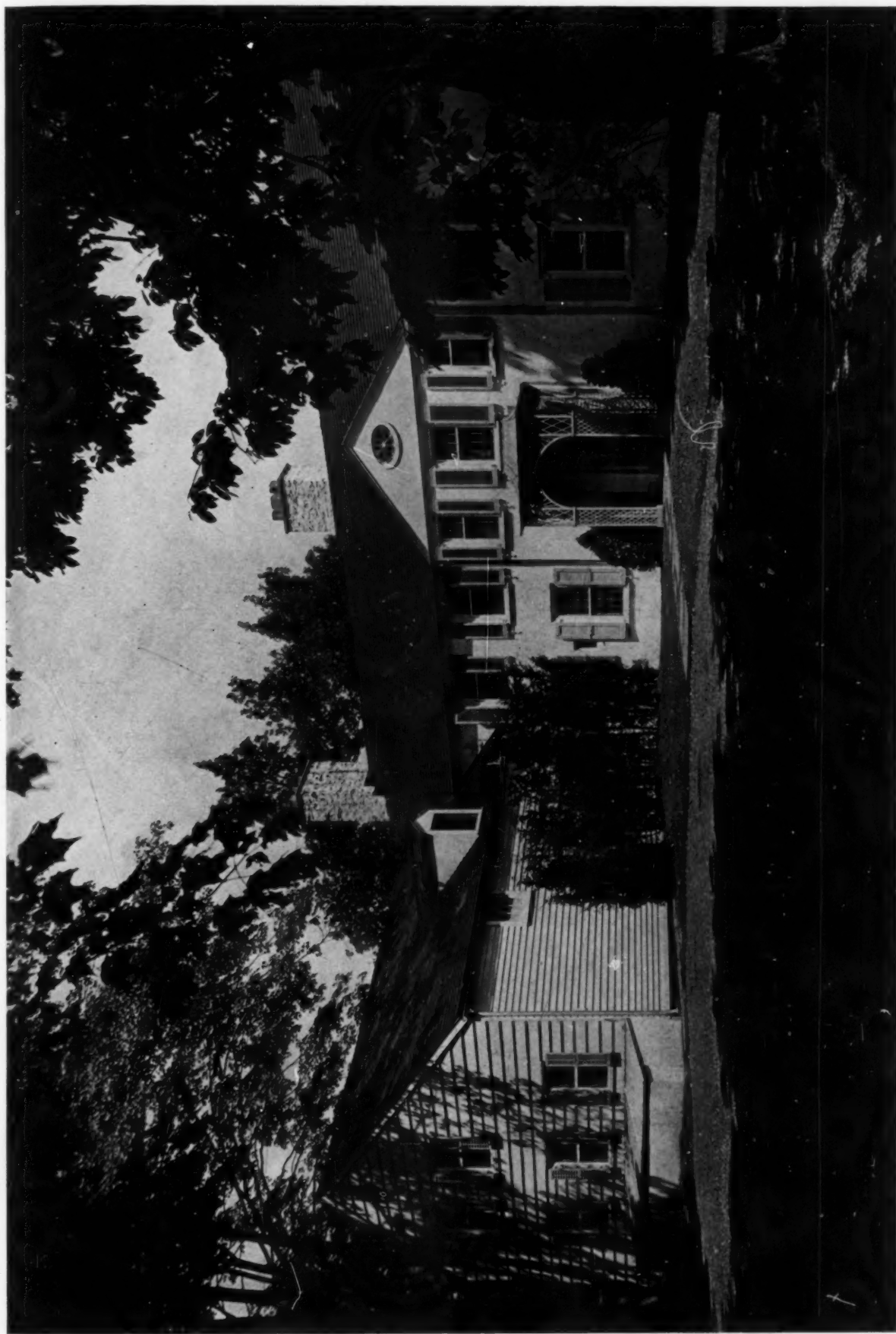
been described. We have no examples of the hammer-beam truss making use also of the tie-beam. The earliest example we know is the magnificent truss in the roof of Westminster Hall, completed in 1399. This differs from all earlier roofs in the use of large main arches of timber springing from the bottom of the wall pieces and uniting at the soffit of the collar-beams. The hammer-beams and struts run through this arch, and their braces complete the form of a trefoiled arch. This particular example is so perfect that it is hardly possible that it was the beginner of the style. The various examples which must have intervened between the times of building the earliest trussed-rafter examples and this superb truss, the culmination of the type, have been lost to us. Use of the hammer-beam trusses did not begin until late in the fourteenth and were not generally used until later in the fifteenth century. In the early examples the curved braces were usually of the same thickness as the main rafters of the truss; in the later examples they were usually 3 or 4 inches thick, and occasionally thicker.

Having once discarded the tie-beam, the English church builders, moved with the startling beauty of the latest form, carried to a perfection that has never since been attained the wooden roof in its most excellent forms. In this phase of architectural beauty England is unrivaled. Whereas the continent has examples in all the other departments of ecclesiastical architecture that far surpass the English work of the same nature, there is no work having examples of open timber ceilings that can equal those of almost any county in England. The very best example in our work of today, a roof which can stand comparison with the best of English examples, is that in the dining hall of the Graduate College at Princeton University, designed by Cram & Ferguson.

Open timber roofing is particularly useful in these days of high building costs, in that it adds architectural richness and dignity to a building for vastly less than would necessarily be paid for vaulting of any kind. Especially when color is used upon roof of open timber, there is secured an appearance of splendor satisfying out of all proportion to its cost.



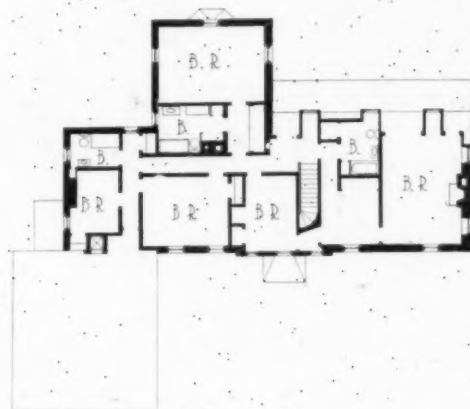
A Modern Example of Use of Open Timber Roofing



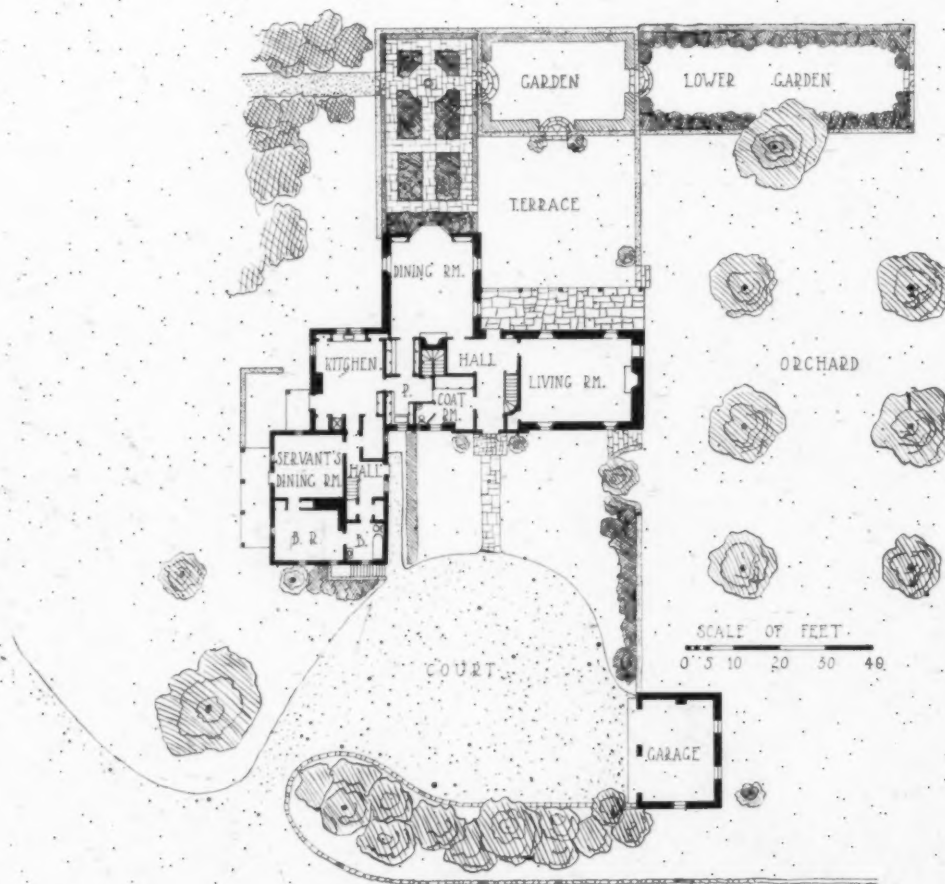
Photos, Kenneth Clark

HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS

Plans on Back

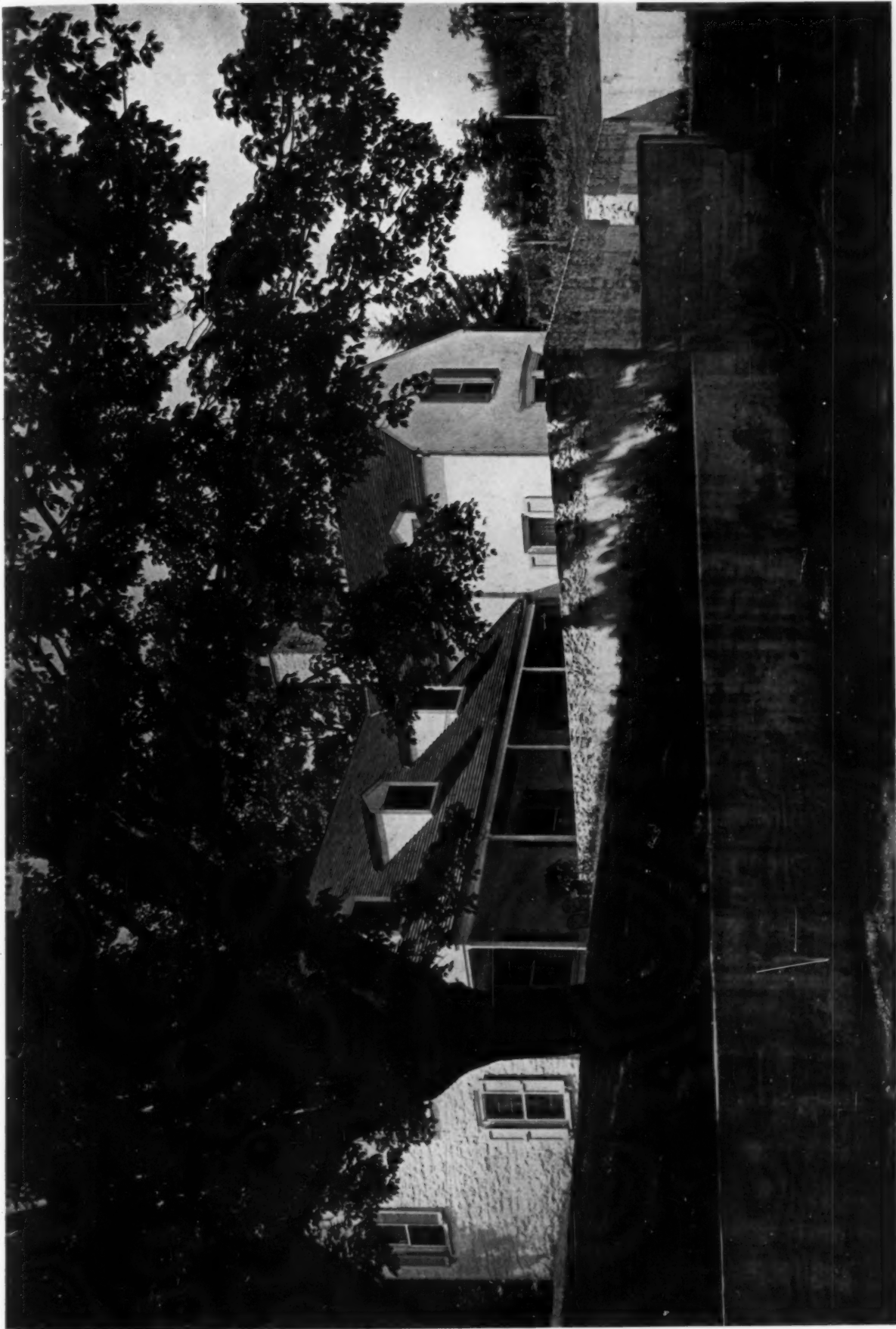


SECOND FLOOR



PLOT AND FIRST FLOOR

PLANS, HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
 BUTLER & CORSE, ARCHITECTS



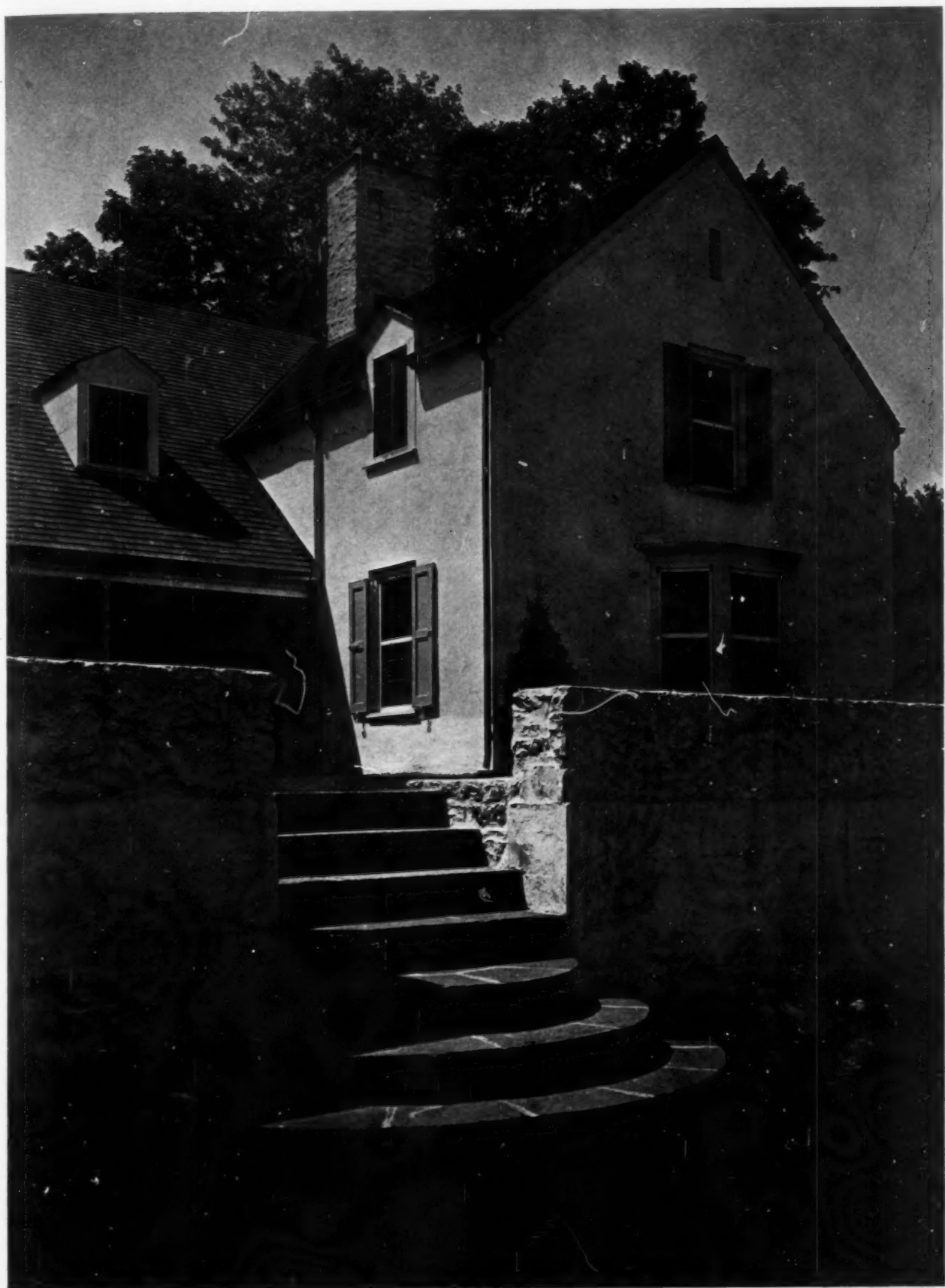
GARDEN FACADE
HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS





THE ENTRANCE
HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS





TERRACE AND GARDEN FACADE
HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS





END ELEVATION FROM ORCHARD
HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS



THE DINING ROOM



FIREPLACE END OF DINING ROOM
HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS



ONE END OF THE LIVING ROOM



A VIEW OF THE LIVING ROOM
HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS



THE END ELEVATION



DETAIL, ENTRANCE FACADE
HOUSE OF MRS. A. C. BALDWIN, BEDFORD HILLS, N. Y.
BUTLER & CORSE, ARCHITECTS

SMALL BUILDINGS

A Theory Relating to Spanish and Italian Houses in Florida

By HOWARD MAJOR

I HAVE lived in the peninsula of Florida for several years, and for the past decade have been a frequent winter visitor. I have often wished to express an opinion of the error of Florida's ways in architecture, hoping that some good may thereby be done. I suppose naturally there is another side to the question, but personally I consider the houses, and particularly the small, so-called Spanish and Italian buildings, nothing more than aberrations. These bad houses springing up everywhere are a sure indication that the American public and carpenter-builders are fumbling with a foreign element. These same people, given a small Colonial house to build in Florida, would exhibit an intelligent understanding, as is seen elsewhere throughout America. Theoretically, there are stronger reasons why the Latin masquerades should cease. Today Florida is the melting pot of the union, the cosmopolitan state. Should not a cosmopolitan public exhibit a strong nationalism? Should not the house itself be in its national style of architecture? Yet here, staid Florida citizens of the type immortalized by Sinclair Lewis,—realtors, rotarians and chamber of commerce members,—see fit to house themselves in baby pink, Alice blue and sea green houses, which they fondly believe to be of either Spanish or Moorish architecture. Curiously enough, these Babbitts consider their environment appropriate; but to me it is as incongruous as to see them dressed in the habiliments of a sheik or of Don Juan, having no relation to present conditions.

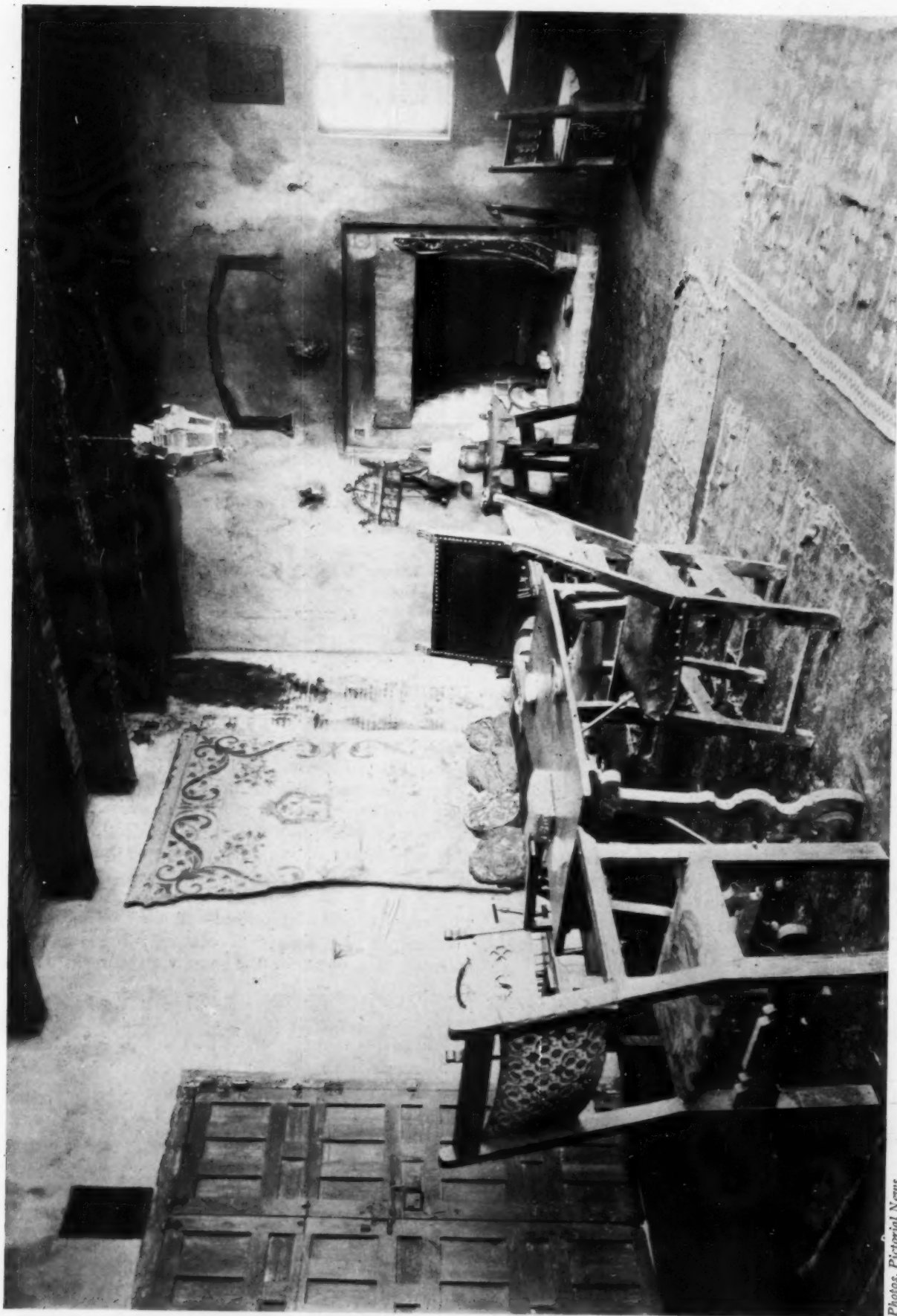
America has, everyone now knows, a fine architectural traditions, that of the colonial period and

of the early republic. It is the architecture which we are further developing today. It is our national style. One may easily go a step further, since the Colonial style was brought over from the mother country, and say that the English-speaking races have a national architecture, differing in expression in various localities, but similar. Granted, then, that we have our national style, can it be adapted to the climatic conditions of the semi-tropics? The houses of eighteenth century Charleston, with verandas and balconies for each floor, are most fittingly suited for Florida's climate. The planters' homes of the early republic throughout the "cotton belt" are admirably planned for the tropical summers throughout Georgia and Alabama. These houses have balconies and verandas between or behind colossal colonnades, either in front of or completely encircling the buildings. These well shaded second-floor balconies would furnish cool retreats for a Florida summer. In these houses the rooms are very high-studded, which, together with shaded facades, ensures cool interiors. With these two types Florida need have no other source to draw from. The public and builder should have a natural understanding of such architecture, and could produce from this precedent creditable architecture for the critic to praise as fulfilling all the requirements.

However, Florida has other sources to draw upon, that if not American, are closely related. The lovely architecture of Bermuda; of Nassau; of Trinidad; of Barbadoes and of Jamaica:—all sister colonies of America in the eighteenth century. Nassau and Bermuda are swept by the same Gulf Stream that



Thousands of examples like this Florida house illustrate the unfortunate results of adopting an architecture unsuited to the temperament of the people



LIVING ROOM, RESIDENCE OF HORACE CHASE, ESQ., PALM BEACH
HORACE CHASE, ARCHITECT

Photos, Pictorial News



GARDEN FRONT, RESIDENCE OF HORACE CHASE, ESQ., PALM BEACH
HORACE CHASE, ARCHITECT



Patio, House of Marion Sims Wyeth, Esq., Palm Beach

makes Florida famous, and all have the same climatic conditions. One often hears: "Why not Spanish architecture in Florida? The Spaniard first settled this section." So he did, and so also did he settle Bermuda, Trinidad, Nassau and Jamaica. Then the Englishman came and pushed him into the sea. But did the Englishman carry on the Spanish tradition? He did not. The English and Latin races have very different ideas. The English race craves fresh air; the Latin studiously avoids it. In a sleeper upon a Latin railroad, have you ever tried to open a window with a Latin in the upper berth? If you never have, I would advise suicide as a more pleasant experience. Just so in their homes; the Spaniard builds a house with splendid wall surfaces,—walls of extreme thickness, and with small windows,—windows that are barred with shutters through the heat of the day, so that the cool, damp air is confined indoors. The Englishman, in the tropics, builds homes fronted with or surrounded by two-story balconies, often latticed to effectively exclude the burning sun, but open to readily allow every breeze to circulate throughout the house. Similarly the American craves fresh air, which is another strong argument for the elimination of Spanish architecture in Florida. Every architect designing a house in Florida remembers the client exclaiming: "I want a Spanish house, but I want



Photos. F. E. Geisler

Loggia, Residence of Marion Sims Wyeth, Esq., Palm Beach
Marion Sims Wyeth, Architect

lots of large windows and sleeping porches." Can you imagine a Spaniard using a sleeping porch? He would consider even the thought barbarous. And how can a house be Spanish in character with many and large windows? It simply can't be so designed.

All this being true, what was the motive behind this Latin movement? About ten years ago an architect from New York was called upon to do a palatial home in Miami. Here was his opportunity for a bully good time,—and he had it; but he did not for a moment consider the havoc it would play within the next decade. Then about nine years ago, another architect migrated to Palm Beach, and built a beautiful club house. In Palm Beach the winter visitors had this artistic edifice to compare with the staid old wooden facades of the "Breakers" and "Poinciana" hotels, and a few shingled "bungalows." At this time it began to be the vogue for wealthy visitors to build winter homes. They, without exception, wanted houses in the Spanish style, like this artistic club. For this wealthy class it had good points;—people who had city and country homes in the north designed in the Georgian style, but who, for their two months in Florida wanted to live in something different. One enjoys the Everglades Club costume ball for the night, but one does not want it for 365 nights in the year. Neither do I believe that this wealthy, educated class would want



Detail, Dining Room, House of Nelson Odman, Esq.,
Palm Beach



Photos, Mattie Edwards Hewitt

Loggia, House of Nelson Odman, Esq., Palm Beach
Howard Major, Architect



Photos. F. E. Geisler
 "Tap Room," House of George Dobyne, Esq., Palm Beach
 Marion Sims Wyeth, Architect

to live in their Spanish stage settings 365 days in the year. However, the vogue spread like wild-fire, and since it began, every house, irrespective of cost, has been built in this Latin style, so that the pathetic part of it is that the good, wholesome working man does have to live in these abortions 365 days in the year, whether he wishes to or not.

Latin architecture is far easier for the average architect to design than Colonial or Georgian architecture. Basically it is a picturesque style. In the north, if we have an English house to design, it is clearly defined that it shall be either Tudor, Renaissance or Georgian; or if Georgian, late seventeenth century, early eighteenth century, middle eighteenth century, late eighteenth century, or early nineteenth century. If in Florida a Spanish building is to be designed, it is "Spanish" and that is all. Anything from thirteenth century to early nineteenth century is included, and not infrequently in the same house. There seems to be no idea that a building's design should be confined to a period of time. This, I should say, is the paramount objection to the better Florida houses. A natural outcome of this flirting with early Renaissance forms has been the coarsening of houses with bastard ornament in lieu of the well thought out details and composition needed.

I have said that the Spanish is a simple style to design in. Of course I mean as applied to



Photos. Mattie Edwards Hewitt

House of Howard Whitney, Esq., Gulf Stream Golf Club
 Howard Major, Architect

eighteenth century types; for I believe this is the point where we should take up all tradition. Gothic and Renaissance are, from merely economic reasons if for no other, out of the question. First to be considered is of course the plan. The Spanish house, where its size permits, includes a patio, or room without a roof. This patio is the brilliant contribution of the Latin. The patio, being an outdoor room, should have the dimensions of a room. The mistake in the Florida house is that the patio is so large that it is a court rather than an outdoor room. It should approach a square in plan, 25 by 25 being quite sufficient, or 30 by 30 in the largest houses. It should be paved and have potted plants, and not be a garden, as it is in the prevalent Florida interpretation. It may be quite small and still be in excellent taste. Around the patio should be overhanging balconies, loggias and cloisters, for the exterior of the Spanish house is always bare and devoid of such intimacies. The small rectangular house does not allow space to include the patio. A poor substitute, which is often attempted, is completing the enclosure by means of two walls affixed to the small ell-shaped house. The Latin patio is an inside, open-air room. It is surrounded on four sides by the building. This American version of two sides building and two sides wall is a makeshift, and not really in character with its prototype.



Detail, House of George Dobyne, Esq., Palm Beach
Marion Sims Wyeth, Architect



Photo, F. E. Geisler

Patio, House of Maitland Belknap, Esq., "Major Alley," Palm Beach
Howard Major, Architect

After the plan is determined, simple, well proportioned roof masses are to be considered. If the house is large enough, a few picturesque breaks should occur, for the Spaniard knew how to take full advantage of picturesque roof lines. The texture of Spanish tile roofing is so lovely that with a well composed roof the problem is about solved. To complete the design, compose in a direct manner the windows and entrance doorways, relieved, if necessary, by balconies or grilles, and the problem is finished. Cornices are unnecessary, and should not appear in the modest dwelling. Enframed and ornamental doorways are also unnecessary in small houses. If a client's money must be squandered, do it by adapting the lovely iron grilles and balconies of the Spaniard. Another outstanding decorative feature of the Spanish dwelling is the hanging wood balcony with its tiled roof, which usually extends from 3 to 4 feet from the facade on a level with the second floor, the floor beams cantilevered through to carry it. These beams are not of the usual 2 by 12 inches but

range from 6 by 8 to 6 by 10 inches, and are often shaped and carved, but in a simple manner. They terminate carrying a turned railing between chamfered uprights, spaced 7 to 8 feet apart, which, in turn, support corbels, upon which rests the roofing. Too much cannot be said of the charm and interest of the patio. The exterior of the Latin building is cold and forbidding, but a glimpse through the half-open doors, through the house into the patio, usually shows a lovely garden room of flowers, glazed tiling and fountains. The sense of absolute privacy out of doors, under the tropical blue sky is perhaps its most charming feature. The transformation from bare, austere masonry exteriors to the intimate details of inviting loggias and balconies comes as an unending delight. The desire is universal to have just such a patio, and in the climate of Florida it is justifiable. If Colonial or British West Indian architecture is to supplant the Latin, then we must introduce the patio into it, which is easy to accomplish and entirely appropriate and consistent, and therefore wholly desirable.



Photo. F. E. Geisler

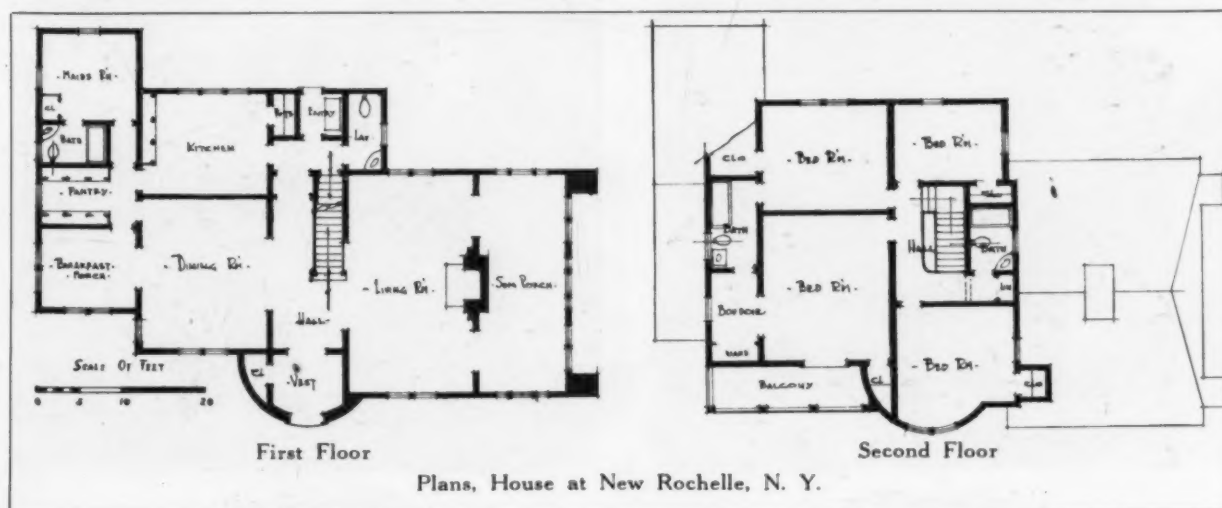
Small Houses in "Major Alley," Palm Beach, Illustrating Use of "British West Indian" Architecture
Howard Major, Architect



A HOUSE AT NEW ROCHELLE, N. Y.
D. A. SUMMO, ARCHITECT

THE much-discussed question as to the appropriateness of the use of Spanish and Italian architectural styles for houses located in the New England and middle states will not be taken up in considering this group of small houses which follow in design what is often termed today "Mediterranean" architecture. There are rugged picturesqueness and consistency in scale which commend the design of this house in New Rochelle to favorable attention. Heavy red tile roof, rough-finished stucco, crude wood window shutters and heavily

framed overhanging balcony give this house a character strongly suggesting the farmhouses of northern Italy. Another pleasing variation from the usual small house is in the irregularity of the plan. This to a certain extent is suggested in the elevations. In the semi-circular bay or half tower on the first floor is located an entrance vestibule leading into a center stair hall. A living room and sun porch occupy the low one-story wing at the right of the front door. A dining room and kitchen, together with a breakfast porch, pantry, maid's room and bath occupy the



FORUM SPECIFICATION AND DATA SHEET—128

House at New Rochelle, N. Y.; D. A. Summo, Architect

OUTLINE SPECIFICATIONS

EXTERIOR MATERIALS:

Stucco.

ROOF:

Tile.

WINDOWS:

Wood.

FLOORS:

Hardwood.

HEATING:

Hot water.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting

INTERIOR MILL WORK:

Chestnut.

COST PER SQUARE FOOT:

\$60.

DATE OF COMPLETION:

June 1, 1926.

space on the first floor at the left of the entrance. Stairs to the cellar lead down under the main stairway. A small lavatory is located at the back of this stair hall, adjacent to a rear entry, the door of which opens onto a graveled forecourt. The illustrations included here are all of the front of the house, and so do not show the rear entrance. On the second floor are four bedrooms, a boudoir and two baths, all of which come in the main part of the house, over the front hall, dining room, pantry and kitchen.

The treatments of the windows in the living room and sun porch are not particularly Italian or Spanish, but they indicate a concession to the

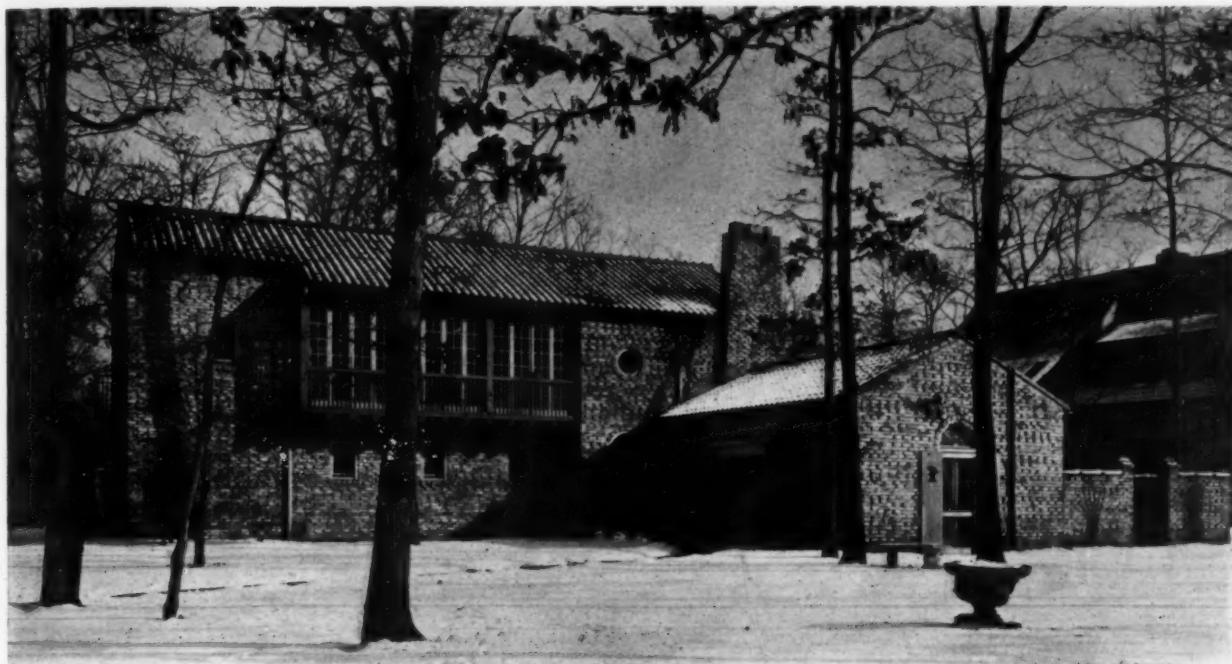
demand of most clients today that there shall be as much light and air as possible in a country house. The extension of the main walls of the house beyond both the sun porch and the corners of the main part of the building may add an unusual touch to the design, but hardly serves any logical or consistent purpose, with the exception of the buttress-like projection on the upper corner of the second story, which gives space for a closet to the bedroom located at this corner. The use of these buttresses prevents the unbroken continuation of the wide overhanging eaves, which treatment adds much picturesque charm to many houses built in the Mediterranean style.



Living Room Wing



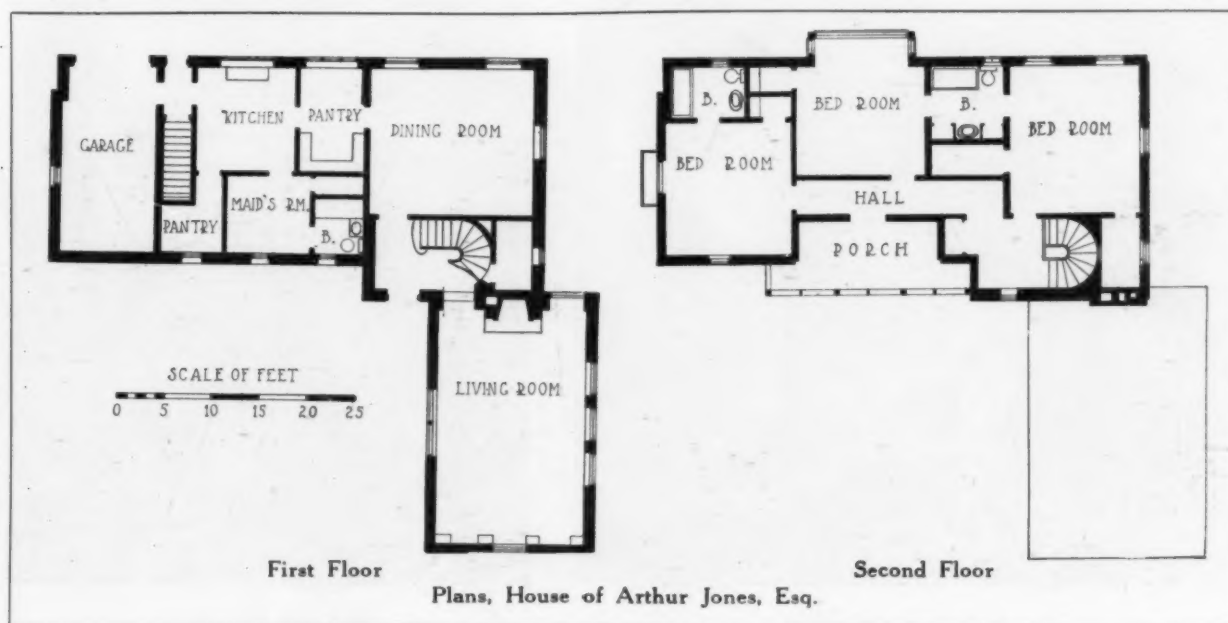
Entrance Facade



HOUSE OF ARTHUR JONES, ESQ., GLENCOE, ILL.
JAMES ROY ALLEN, ARCHITECT

It is interesting to note the many different materials used for the exterior walls of houses designed in the Spanish and Italian styles. Except for the desire to obtain an interesting texture for the wall surfaces of buildings in these types there can hardly be said to be any precedent for the use of "skintled" brick for the walls of Italian houses. However, the result obtained is sufficiently effective to justify the use of this most modern and latest type of brickwork. In the case of this house near Chicago the general proportions, outline and design indicate sufficiently the style from which it is derived. Whether this house would seem more truly

Italian had rough-textured stucco been used for the exterior walls is open to question. The front elevation shows a carefully studied and attractive arrangement of small windows and glassed-in second-story loggia. Undoubtedly in summer, when the glass sashes are removed from this loggia, the effect of the design is still more Italian. The location of this long loggia in relation to the entrance door and the sturdy end chimney is excellent; also the sparing use of windows, as well as their small sizes, deserves commendation and consideration. It is possible that the effect of the long, low living room window, which projects slightly from the building and has



FORUM SPECIFICATION AND DATA SHEET—129

Residence of Arthur Jones, Esq., Glencoe, Ill.; James Roy Allen, Architect

OUTLINE SPECIFICATIONS

EXTERIOR MATERIALS:

Common brick, laid up rough ("skintled").

ROOF:

Tile.

WINDOWS:

Wood, casement.

FLOORS:

Tile in hall; wood in living room.

HEATING:

Vapor.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Walnut in living room. Painted birch elsewhere.

INTERIOR DECORATIVE TREATMENT:

Painted plaster.

APPROXIMATE CUBIC FOOTAGE OF BUILDING:

41,000.

COST PER CUBIC FOOT:

50 cents.

YEAR OF COMPLETION:

1924.

interesting leaded glass carried out in the Italian manner, would have been somewhat more in keeping with this style had the wide opening been divided by stone colonnettes or by brick mullions. The arched-top casement door at the end of this living room, with its wood muntins which seem rather more Colonial than Italian in character, is effectively placed as the only opening at the end of this one-story living room wing. The design has considerable charm.

In plan the house is as interesting as it is in elevation. The entrance door leads into a small hall with circular stairway, beyond which is a well proportioned square dining room. In the main part of the first floor are located the pantry, kitchen, maid's room and bath and a one-car garage which opens into the court at the rear of the house. This garage

is conveniently reached through a rear entrance hall, so that in winter it is unnecessary for the owner to go outside of the building. The second floor plan shows three good sized bedrooms and two baths. The closets indicated with these bedrooms are all unusually spacious. The sleeping porch or covered loggia is well located, opening off the second floor hallway, thus making it accessible without the necessity of passing through any of the bedrooms. One bedroom possesses an attractive bay window. Unfortunately, there is no illustration showing the exterior elevation of this window, which is at the rear of the house. It seems probable that this rear elevation, with the garage doors and this overhanging bay window, must be almost as interesting architecturally as the front elevation shown here.



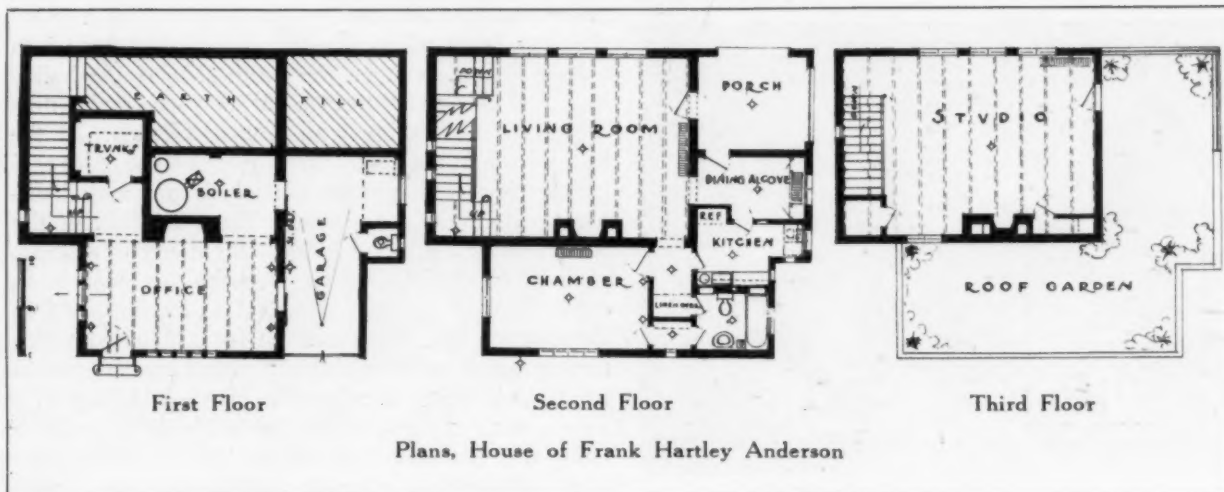
End of Living Room



Hall and Stairway



HOUSE OF FRANK HARTLEY ANDERSON, BIRMINGHAM, ALA.
FRANK HARTLEY ANDERSON, ARCHITECT



FORUM SPECIFICATION AND DATA SHEET—130

House of Frank Hartley Anderson, Architect, Birmingham, Ala.

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Reinforced concrete and hollow tile.

EXTERIOR MATERIALS:

Stucco; stone pilasters.

ROOF:

Concrete tile.

WINDOWS:

Casements throughout; cypress, leaded.

FLOORS:

Reinforced concrete; cork tile on second floor; composition on first floor.

HEATING:

Vacuum steam; fuel oil burner. Automatic gas heater for water.

PLUMBING:

Enameled iron except toilet, porcelain.

ELECTRICAL EQUIPMENT:

Lighting and electric range, dishwasher, refrigerator, mixer, etc.

INTERIOR MILL WORK:

Doors are fir; brick mouldings around doors and windows.

INTERIOR WALL FINISH:

Plaster, sand-floated and painted.

INTERIOR DECORATIVE TREATMENT:

Rough oak beams and ceiling in three rooms, stained silver gray.

APPROXIMATE CUBIC FOOTAGE OF BUILDING:

30,000.

COST PER CUBIC FOOT:

51 cents.

DATE OF COMPLETION:

February 6, 1924.

KNOW a man by the books he reads and the friends he keeps" is no more true than "know an architect by the house he designs for himself." In Birmingham, Frank Hartley Anderson has recently completed his own house, which although small is of unusual interest and distinction. He has taken an irregular shaped, hillside lot and built a house to fit the unusual and difficult topography. From the lower street, on which the house really faces, it rises in two simple masses, one lower than the other, to a crowning cornice and overhanging roof of Spanish tile. It is the simplicity of these two adjoining rectangular buildings, with their rough-textured stucco and few but well placed and fanciful window and door openings, which wins this house one's commendation. The elevation of the lower part of the front facade terminates with an interesting roof garden above the second story, an attractive treatment possible only in a mild climate seldom visited by snow or extreme cold. The design of



Office, House of Frank Hartley Anderson

this main elevation might have been slightly improved had it been possible to place the arched doorway of the garage the same distance from the corner near which it is located as is the main entrance door from the opposite corner of the building. The narrow lancet windows, of which five are grouped at the right of the entrance door, and one in the wall of the second story, give a distinctly mediaeval touch to the design. It is feared that the small number and sizes of the window openings would hardly suit the type of client usually encountered by the architect of today. The general public has not as yet been educated up to an appreciation of the beauty of the plain wall surfaces of "Mediterranean" buildings.

With such an interesting and unusual exterior; it is not surprising to find the plan of the interior equally out of the ordinary. The first or ground floor of the building contains a good sized office; which connects by a fireproof door with the garage at one side, and through an open archway with a boiler room at the rear. Off of this office a wood stairway leads up to the second or main floor into a large living room on the south side of the building. Off this room opens a corner porch and a dining alcove connecting with a small kitchen. At the back of the living room, directly above the office and garage, is a well proportioned bedroom with bathroom and closets connecting. The third floor of the main part of the house is devoted entirely to a studio of large dimensions, which opens by casement doors onto the roof garden. Practical and convenient as the plan of this house may be for a married architect or artist without children, some rearrangement would be required to adapt the plan for the use of a family with children. But the evidence of individuality and personal taste shown both in the interior as well as the exterior design justifies its unusual plan.



Above, Entrance Facade; Below, Garden Front

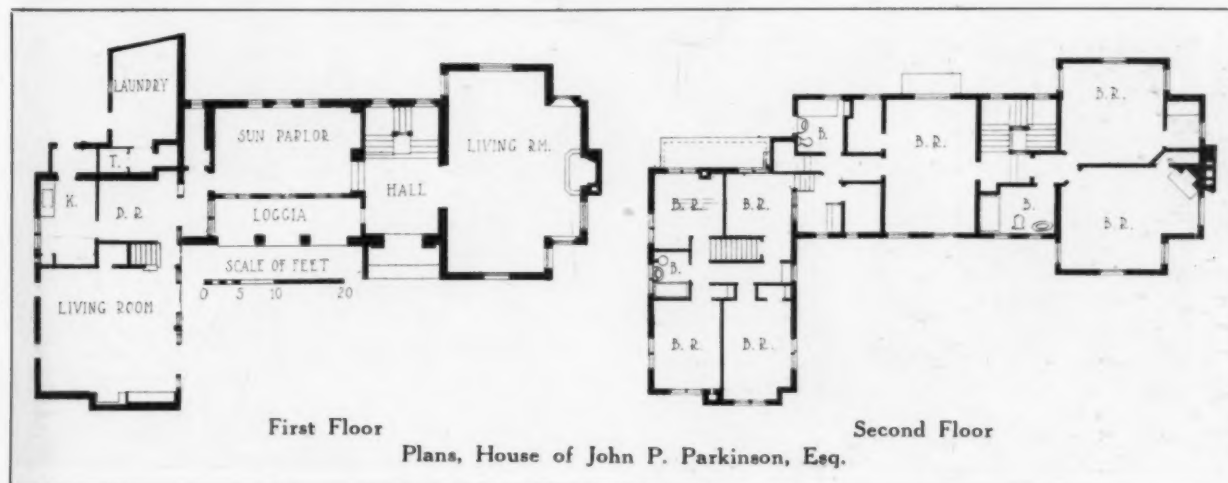


HOUSE OF JOHN P. PARKINSON, ESQ., SANTA MONICA, CALIF.
JOHN P. AND DONALD B. PARKINSON, ARCHITECTS

AGAIN we have a house designed by architects, two, father and son, and for their own occupancy. It is always interesting to note what sort of a house an architect builds for himself, as the ideas and preferences of clients greatly influence and handicap an architect in designing their houses. When building for himself, he has an opportunity of trying architectural effects and experiments in colors, plan and design, which he is seldom able to attempt in the house of a client. This Italian house at Santa

Monica has real distinction and dignity, and it is only regretted that lack of space prevents the publication of more illustrations of this excellent example of domestic architecture. The tall triple arches of the entrance loggia pleasantly dominate the front elevation, and adequately light the large center sun parlor. In general the design of the house suggests those of many of the smaller Tuscan villas, with their dominating central buildings and projecting wings.

The center stair hall, extending through the



FORUM SPECIFICATION AND DATA SHEET—131

House of John P. Parkinson, Architect, Santa Monica, Calif.

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Reinforced concrete foundation, hollow tile bearing walls, wooden floor and roof construction.

EXTERIOR MATERIALS:

Stucco.

ROOF:

Clay tile.

HEATING:

Gas hot air furnace and fireplace.

PLUMBING:

Standard bathrooms; water softening system; circulating hot water system.

ELECTRICAL EQUIPMENT:

Lighting and stove, water heater, washing machine, auxiliary electric pumps for domestic water system.

INTERIOR MILL WORK:

Oak and redwood for stained surfaces. Douglas fir and pine for those painted.

INTERIOR WALL FINISH:

Stained redwood and paint on smooth plaster.

DECORATIVE TREATMENT:

Subdued in color.

APPROXIMATE CUBIC FOOTAGE OF BUILDING:

75,000.

house, is entered through the main door located at the right of the high vaulted loggia. On the right of this stair hall is a living room, 30 by 19 feet, with a large fireplace in the long wall. On the opposite side of the main hall three steps lead down into a sun parlor, which occupies the center of the main part of the house. Beyond this room a doorway connects with the eastern wing, which is a complete house in itself, containing on the first floor, a living room, dining room, kitchen and laundry. Above

these rooms are four bedrooms and a large bathroom. Over the main part of the house and the western wing are three large bedrooms and one bath. From the illustration of the rear elevation of the house some idea may be obtained of the beauty of its high location. The Pacific Ocean lies a half mile distant to the southwest, while on the other side, beyond a canyon, or ravine as it would be called in the east, are the Santa Monica Mountains, which stretch for 50 miles along the coast to the northwest.



Entrance Hall, Stairway and Part of Living Room



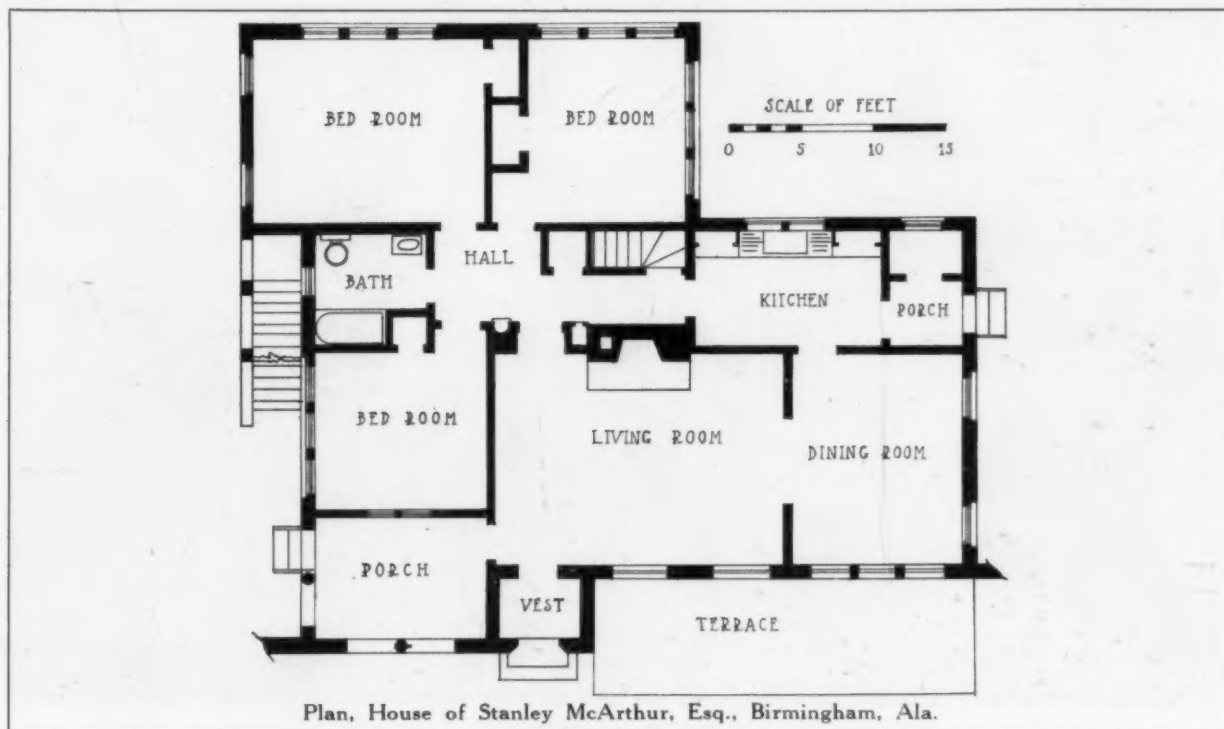
Photos. Tebbbs & Knell, Inc.

HOUSE OF STANLEY McARTHUR, ESQ., BIRMINGHAM, ALA.
GEORGE P. TURNER, ARCHITECT

IT is always refreshing to find a new interpretation of the "Mediterranean" style, so-called, exemplified in this small one-story house in Alabama. The low and simple effect of the front elevation would suggest somewhat the architecture of the Near East, on account of the flat roof and exterior stairway leading to it, were it not for the double-hung

windows and casement doors used in the living and dining rooms. The low, tile roofed entrance vestibule makes a pleasant break in the length of the facade, as does also the double-arched window of the covered porch at the left of the vestibule, as illustrated.

The plan indicates that the house is, perhaps, larger than would be imagined from the front eleva-



FORUM SPECIFICATION AND DATA SHEET—132

House of Stanley McArthur, Esq., Birmingham, Ala.

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Concrete foundation and footings. Concrete
and hollow tile walls. Wood floors.

EXTERIOR MATERIALS:

Stucco.

ROOF:

Built-up roofing and roofing tile.

WINDOWS:

White pine, double-hung and casements.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Flexible conduit wiring for lighting.

INTERIOR MILLWORK:

Yellow pine.

INTERIOR WALL FINISH:

Sand-finished and sponge-finished plaster.

INTERIOR DECORATIVE TREATMENT:

Painted walls. Beamed ceiling in living room.

APPROXIMATE CUBIC FOOTAGE:

27,248.

COST PER CUBIC FOOT:

35 cents.

DATE OF COMPLETION:

September, 1925.

tion. Three bedrooms and a bathroom are grouped at the side and rear of the living room, accessible to it but sufficiently isolated to secure adequate privacy. The kitchen is small and opens directly into the dining room, a convenient location for a young housekeeper, so many of whom prefer to do their own work rather than struggle with the servant problem. The bedrooms are so located that each has spacious windows on two sides, a very desirable arrangement for a one-story house with a flat roof. If sufficient air space is left between the flat roof and

the ceilings of the rooms below, there should be no difficulty in keeping cool in summer. The view of the dining room, shown here, indicates that no attempt at creating Spanish or Italian atmosphere in the furnishing and decorating of this house has been made. All of the furniture as shown appears to be excellent reproductions in mahogany of the late Colonial type, which attractively furnishes any small modern dining room, though in this case it gives no suggestion of the architectural style from which the design of the exterior of the house has been derived.



The Dining Room



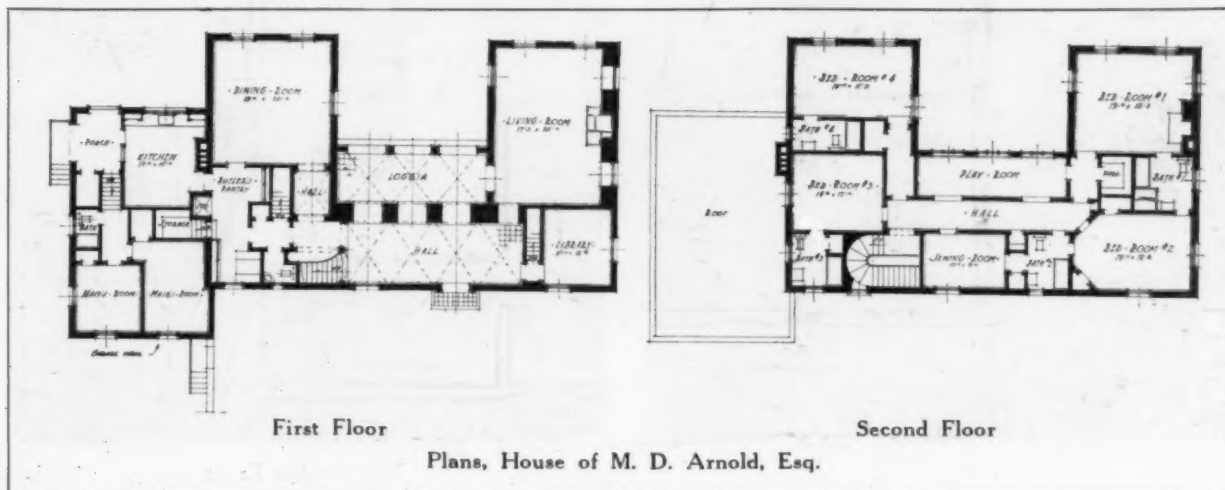
Photos. Tebbs & Knell, Inc.

HOUSE OF M. D. ARNOLD, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS

HERE is a house decidedly homelike and attractive in design, which suggests in general outline and proportions the small villas around Florence. The entrance door in its architectural detail also suggests Italian precedent, but the spacious, double-hung windows, each with its 24 small panes and wood muntins, could have been derived from no architectural type but the Colonial. However, the effect of this combination of Italy and New England is decidedly homelike and pleasing. The location of the rain water leaders as well as of the single iron-grilled window on the front elevation indicates the care and thought which went into the study of this problem and which achieved such satisfactory re-

sults. This house is a noteworthy proof of the now generally admitted fact that absolute adherence to any one architectural style is not necessary in order to secure a thoroughly architectural and pleasing design. As the house stands on sloping ground, it was possible to drop the level of the service wing considerably below that of the main structure. This difference in height is further emphasized by the high tiled roof of the main house and the low, flat-roofed service wing. Under this wing, on a level considerably below that of the entrance court, is located a large garage, well concealed, as is the servants' yard also, by a high stucco-covered wall.

The front door opens into an attractive oblong



FORUM SPECIFICATION AND DATA SHEET—133

House of M. D. Arnold, Knoxville, Tenn.; Barber & McMurray, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Hollow tile walls; wood floors.

EXTERIOR MATERIALS:

Stucco walls; tile roof.

ROOF:

Tile.

WINDOWS:

Double-hung, cypress.

FLOORS:

Oak and 8 x 8 tiles.

HEATING:

Vapor.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Birch, oak and pine.

INTERIOR WALL FINISH:

Sand-finished plaster.

DECORATIVE TREATMENT:

Paint.

APPROXIMATE CUBIC FOOTAGE OF BUILD-

ING:

90,000.

COST PER CUBIC FOOT:

45 cents.

DATE OF COMPLETION:

January, 1924.

hall, out of which a vaulted loggia is reached through three arched openings. Thus, when one enters the main hall from the forecourt, a delightful vista is obtained of this typical Italian loggia with its terraced garden beyond. The living room, of excellent proportions, opens off of this loggia on the right, while on the left is the dining room with connecting pantry. The maids' rooms and bath, as well as the kitchen and service porch, located in the second floor of the

service wing, are only one step below the main floor level. For a country house of moderate size this plan is recommended for careful study and emulation. The second floor is equally well arranged, with four large master bedrooms and four baths and a sewing room, all directly accessible from the main hall. Particular attention is called to the excellent location and plan at the end of the main hall. The enclosed stairway treatment is distinctly Italian.



The Hallway



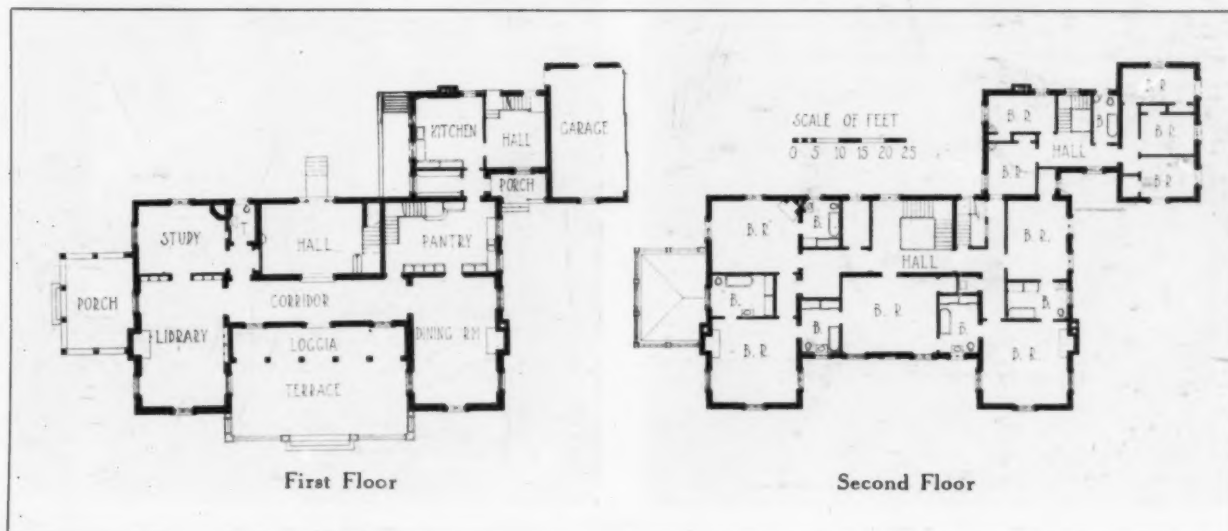
The Garden Front



HOUSE OF HENRY E. BASKERVILL, ARCHITECT, RICHMOND, VA.

A GAIN we have to consider an architect's house designed by himself. This house is rather more pretentious in size, detail and interior finish than some already considered in this group of houses, all of which suggest at least some influence of Italian

or Spanish architecture. There is, however, a pleasing straightforwardness and simplicity in the design of this comfortable, homelike looking house, which decidedly expresses a spirit of culture and refinement. An entrance loggia containing five arches



FORUM SPECIFICATION AND DATA SHEET—134

House of Henry E. Baskervill, Architect, Richmond, Va.

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Brick walls; fireproof first floor and wood floor joists above first floor.

EXTERIOR MATERIALS:

Stucco on brick, with limestone trimmings.

FLOORS:

Oak and teak parquet in first floor rooms; brown tile in halls, and pine in bedrooms.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Wired in conduit.

INTERIOR MILL WORK:

Mahogany in dining room; gum in balance of first floor and second floor halls. White woodwork; mahogany doors in bedrooms.

INTERIOR WALL FINISH:

Paneling and plaster.

DECORATIVE TREATMENT:

Marble stair with iron handrail.

APPROXIMATE CUBIC FOOTAGE:

157,000.

COST PER CUBIC FOOT:

34 cents.

YEAR OF COMPLETION:

1914.

opens into the long vaulted corridor which connects the library at one end of the house with the dining room at the other. These spacious and well proportioned rooms are equal in size. Back of the dining room an unusually large pantry leads to the kitchen and service department at the rear. Joining the kitchen wing is a garage for three cars. Back of the library is a small study, an illustration of which is included in this presentation. The decorated beam ceiling, the rough plastered walls and the quaint corner fireplace with its quarter-conical hood are Italian features worthy of note. At the side of the

library a large, brick-paved, covered porch adds comfort and convenience. To the plan of the second floor of his house, Mr. Baskervill also devoted much care and study. Bathrooms separate the bedrooms, and are arranged with doorways in such a manner that access to them may be had throughout the entire group of five bedrooms without the necessity of entering the open stair hall or north and south passageways. A more logical, convenient or pleasing bedroom floor plan can hardly be imagined. It is most truly an architect's plan, showing as it does unusual economy of space and remarkable balance in design.



Corner of Study



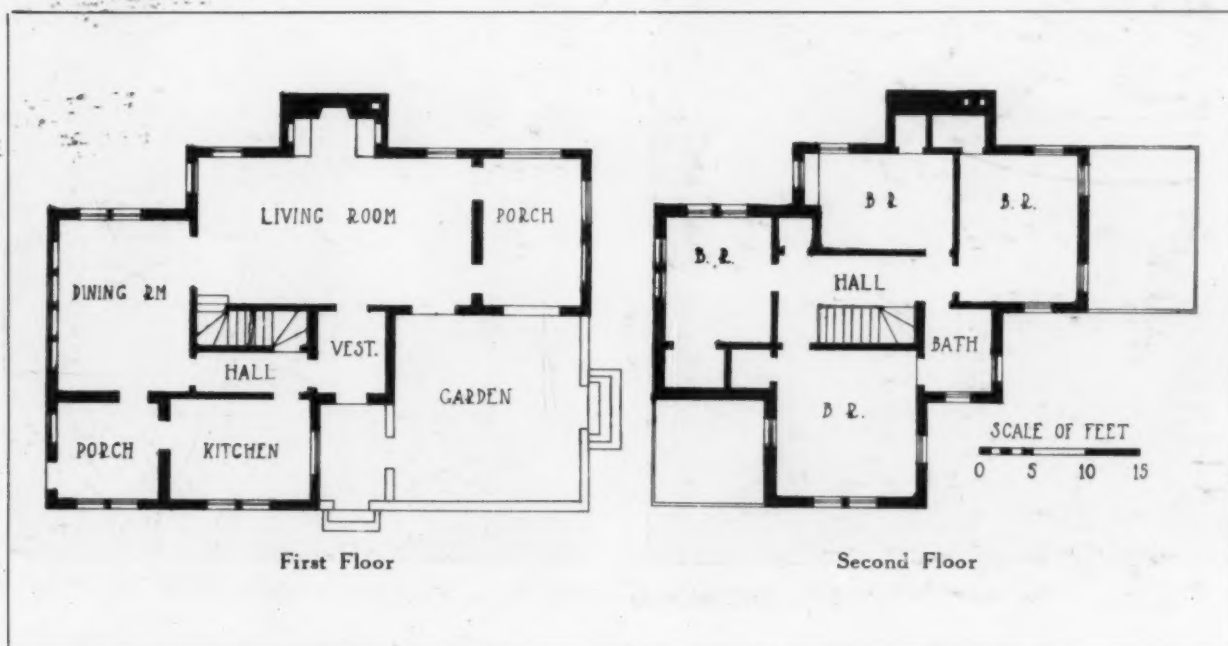
Entrance Detail



HOUSE OF KEY FOSTER, ESQ., BIRMINGHAM, ALA.
GEORGE P. TURNER, ARCHITECT

ONE of the houses recently completed at Hollywood, near Birmingham, Ala. from the designs of George P. Turner, architect, is this two-story, stucco-covered house which shows much originality in its design. It might be preferred that the two groups of double windows had been of equal size and, together with the single window under the gable of the roof, treated with metal casements and old glass suggesting Italian precedent, but it must be confessed that the design and location of the

house are sufficiently out of the ordinary to warrant its consideration as an interesting example of small house architecture. The setting of the house against a background of pines is most effective and in itself justifies the unusual facade and wall treatment of the front elevation. These walls seem to end rather abruptly, and it is to be hoped that when this house is purchased and occupied they may be carried back into the forest. As is so often the case with houses built on speculation, there were not sufficient funds



FORUM SPECIFICATION AND DATA SHEET—135

House of Key Foster, Esq., Birmingham, Ala.

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Concrete foundation and footings. Concrete and hollow tile walls. Wood floors.

EXTERIOR MATERIALS:

Stucco.

ROOF:

Built-up roofing and roofing tile.

WINDOWS:

Pine, 12-light, double-hung and casements.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Flexible conduit wiring.

INTERIOR MILLWORK:

Yellow pine.

INTERIOR WALL FINISH:

Sand-finished and sponge-finished plaster.

INTERIOR DECORATIVE TREATMENT:

Painted walls.

APPROXIMATE CUBIC FOOTAGE:

39,055.

COST PER CUBIC FOOT:

38 cents.

DATE OF COMPLETION:

October, 1925.

available to carry out logically and consistently many of the architectural and decorative details which make or mar a design. Small details are important.

As the illustration of the exterior of this house indicates, the plan is irregular and amusing. The windows shown on the front elevation open into the kitchen and upon the dining room porch. The surprising lack of kitchen closets and any pantry indicated on the accompanying sketch plan has undoubtedly been rectified by the prospective owner. This omission may not be a mistake, since no two housekeepers have the same ideas about the locations of kitchen pantries, closets, sinks and dressers.

The dining room in this house probably has a charming outlook into the pine grove at the side and rear, this being true also of the living room and living porch, both of which are located at the back of the house. The high wall at the right of the entrance door encloses a square, formal garden. The location of the entrance drive and garage so necessary to a suburban house is not shown, but, undoubtedly, would be considered by an architect who could devise so clever a plan as this. The plan of the second floor shows four well arranged bedrooms and one bath. The latter opens not only off the hall but also off the principal and largest of the four bedrooms.



Interiors, Residence of Key Foster, Esq.

INTERIOR ARCHITECTURE

✓ The Dining Room at Compiègne

By C. HAMILTON PRESTON

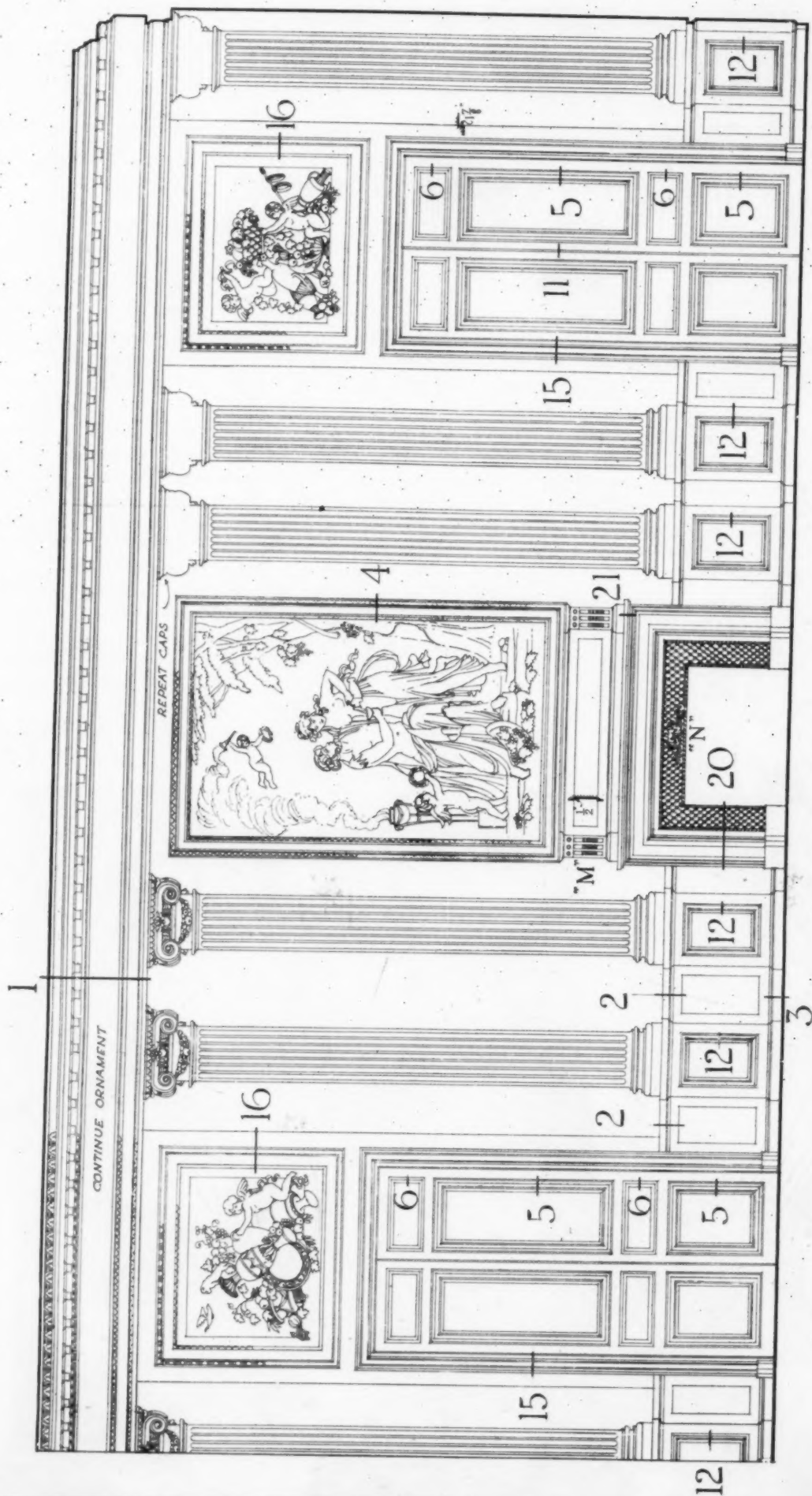
OF all the rooms in the Louis XVI wing at Compiègne, the dining room is by far the most notable. Opening directly into the suite occupied by Marie Antoinette herself, it far excels in dignity and majesty any of the rooms of the royal suite. One doesn't have to look far for the reason for this. In the first place, the proportions of the room are majestic. It is approximately 45 feet long by 33 feet wide and 19 feet, 8 inches high, proportions which make it adequate for those state functions for which it was designed. Then, too, whereas the other rooms are in some instances ornate and burdened with detail as well as with stuffs and furniture, the dining room is extremely simple and direct in treatment, in fact almost severe, and yet the effect is satisfying to an unusual degree.

The walls are kept decidedly plain, only a faint gray marbleizing being apparent; panels are held in abeyance except for the *grisailles* over the doors, the huge *grisaille* over the mantel, and the small panels in the wainscot below the pilasters. The pilasters are very vigorous, and the caps unusually beautiful

in detail. The spacing of the pilasters on either side of the mantel is unequal, but one scarcely notices it; this was made necessary by the position of the chimneypiece. The corners, cut off at an angle of 45 degrees at the far end of the room, add to the attractiveness of the plan. All the architraves are large in scale, and the mantel itself as well; but so large is the room, and the various members are so well proportioned that there is no perceptible heaviness of scale. The cornice, simple yet bold and vigorous and beautifully disposed as regards detail, is dignified and well designed and adapted to the splendid order of pilasters. The entire room is richly simple, reticent, and full of character.

The marked simplicity of the room, its great size and noble treatment all combine to make it one of the most commanding and impressive to be found. As an inspiration for rooms of a like character today it cannot be surpassed. It is an excellent example of what can be done in the case of a large room by exercising restraint in the matter of ornamentation and detail. This is always desirable in a dining room.



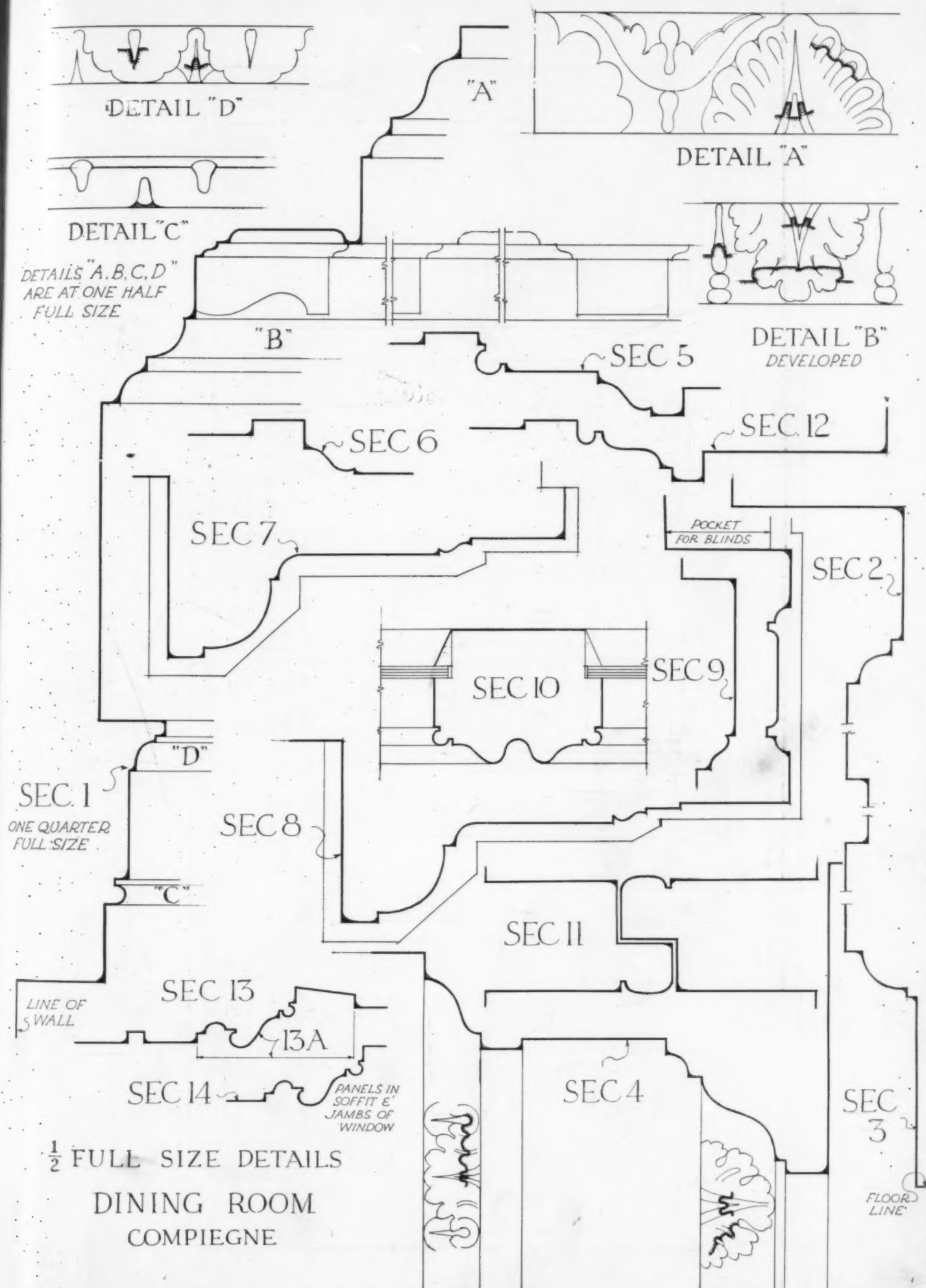


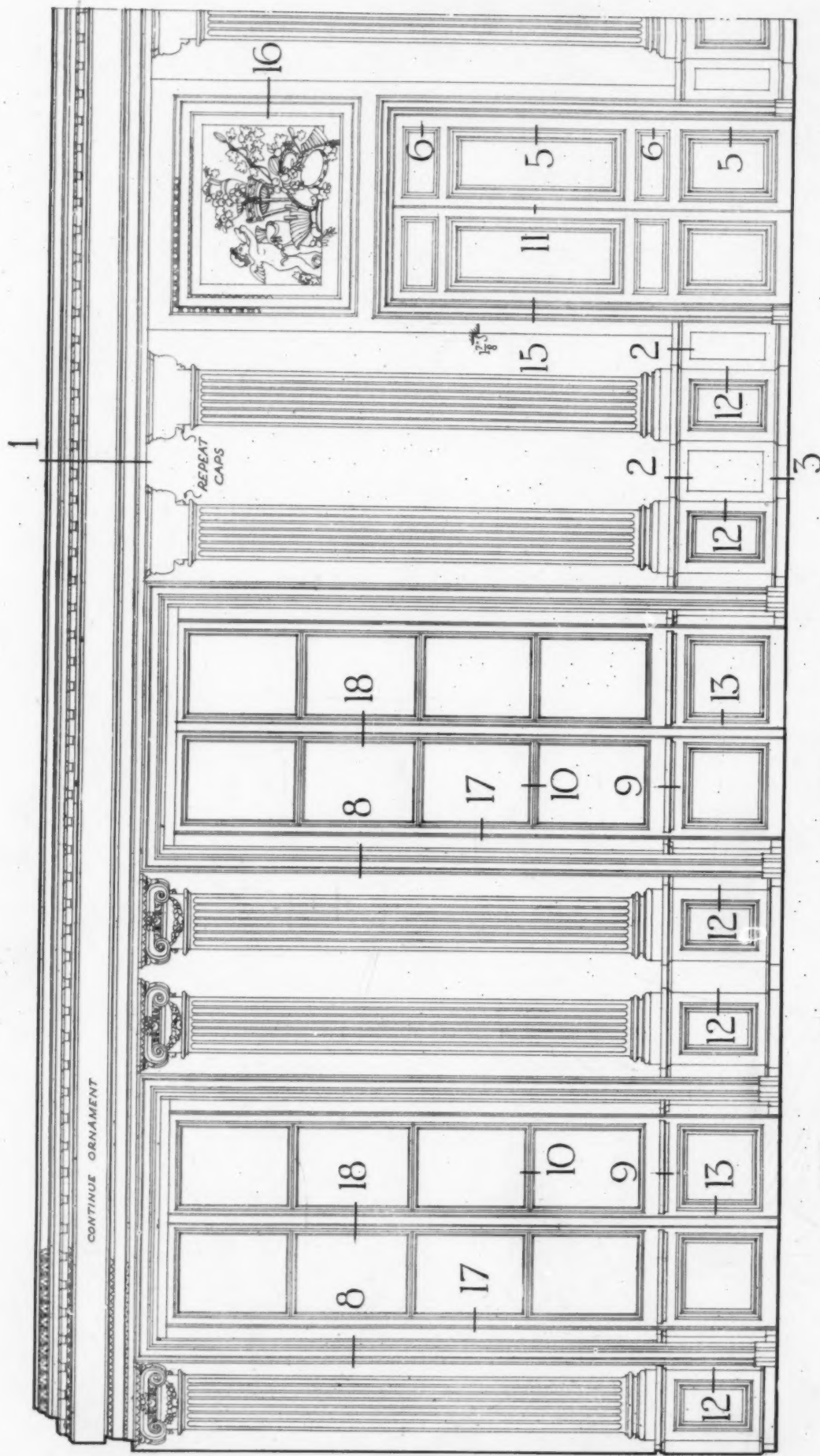
ELEVATION "A~A"

Scale $\frac{1}{4}$ " = One Foot

DINING ROOM

COMPIEGNE



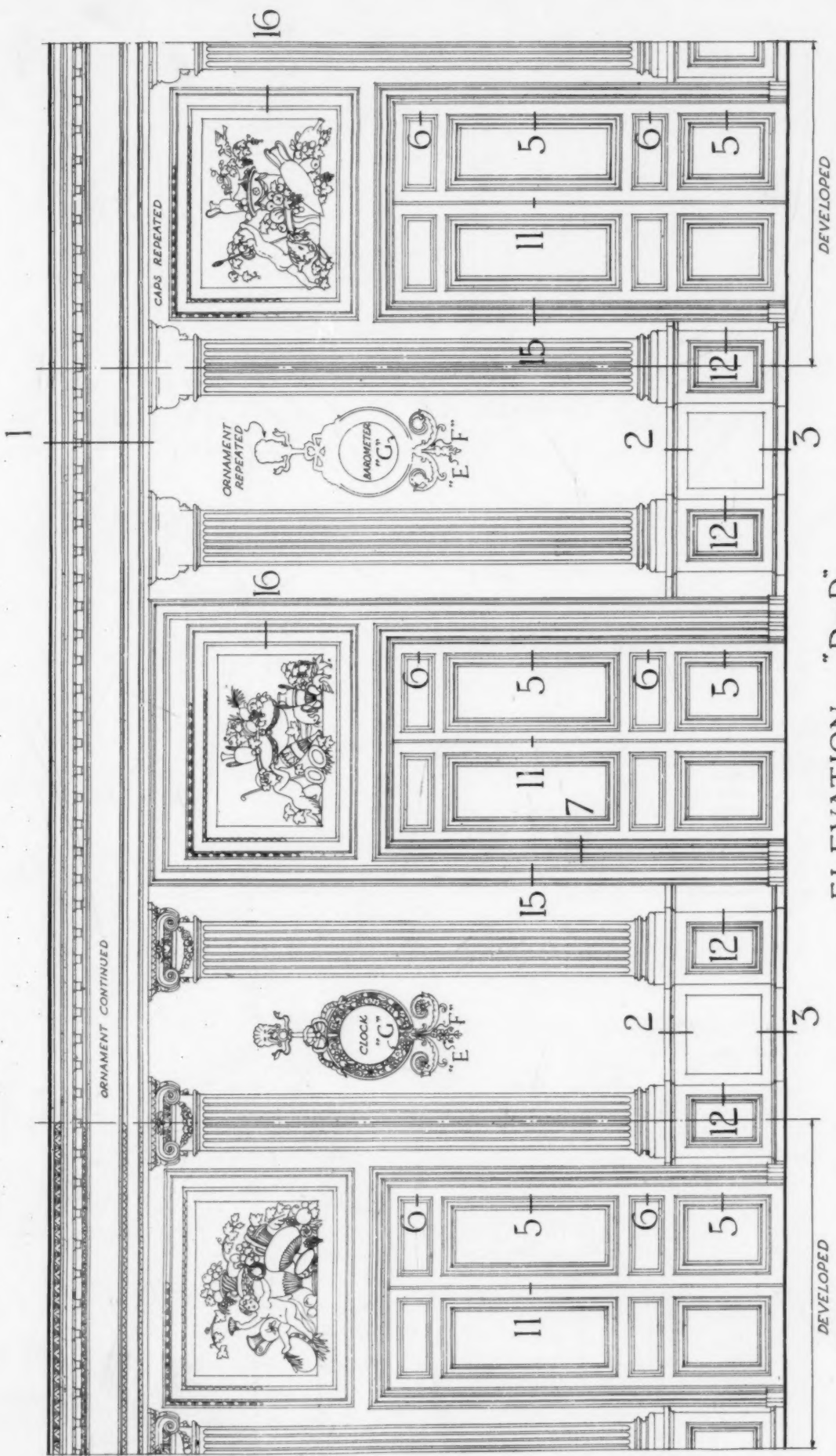


ELEVATION "C~C"

Scale $\frac{1}{4}$ Inch = 1 Foot

DINING ROOM

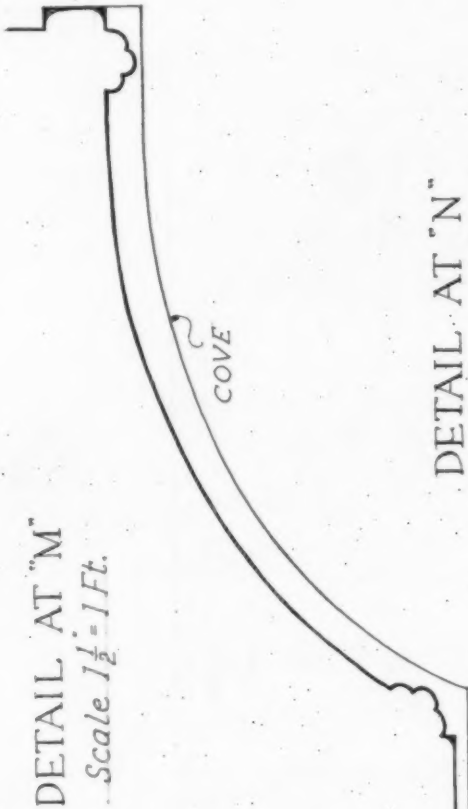
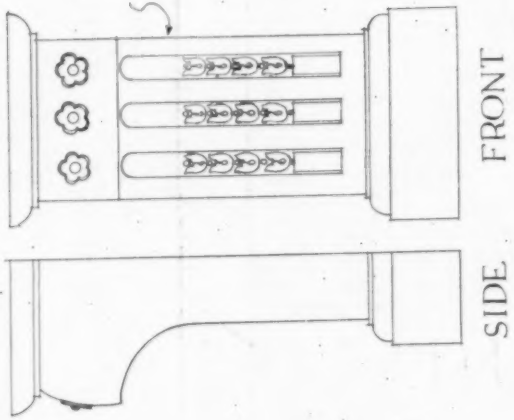
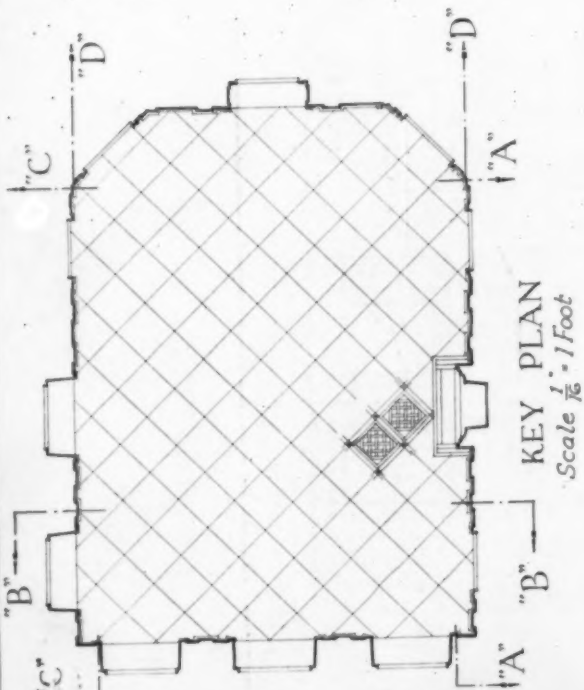
COMPIEGNE



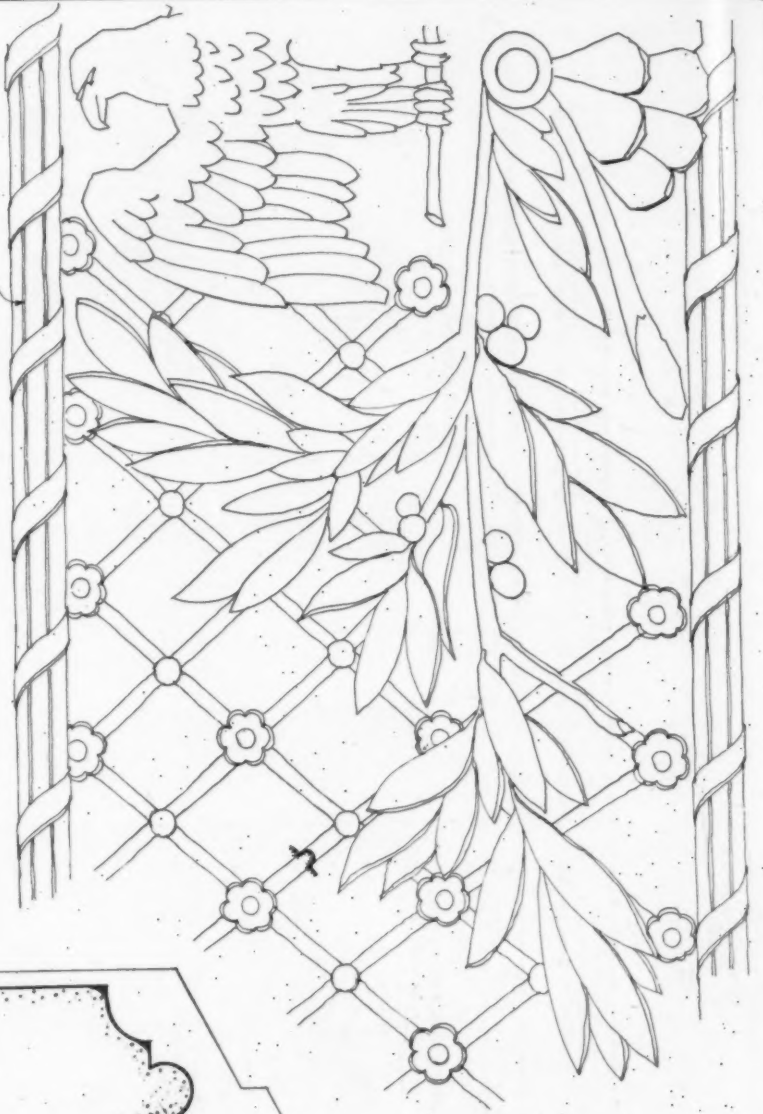
ELEVATION "D-D"

Scale $\frac{1}{4}$ Inch = 1 Foot

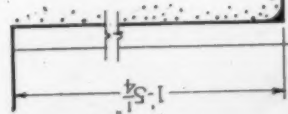
DINING ROOM
COMPIEGNE



DETAIL AT "N"



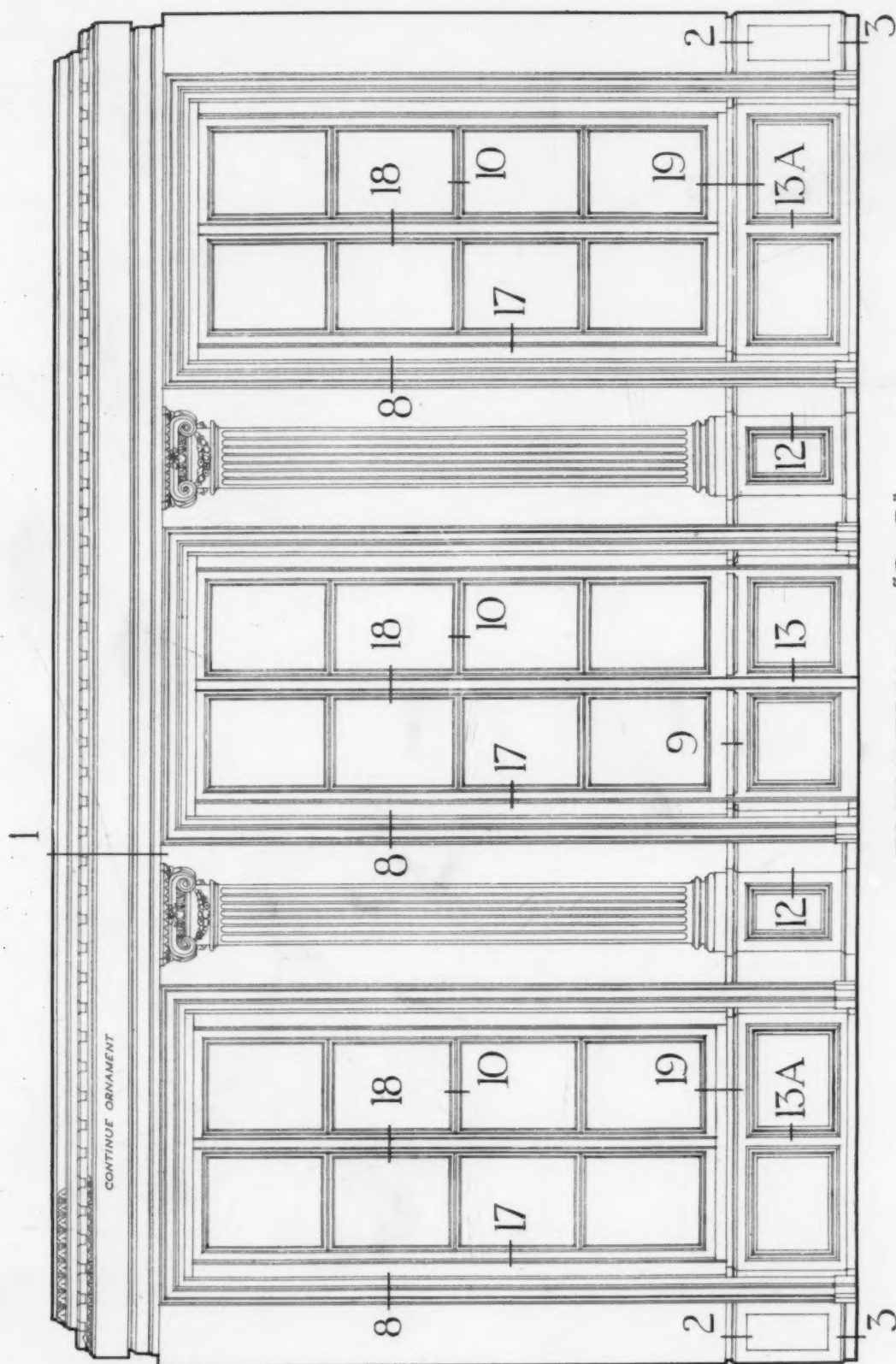
SEC. 20



1/2 FULL SIZE DETAILS
DINING ROOM
COMPIEGNE



SEC. 21



ELEVATION "B~B"

Scale $\frac{1}{4}$ Inch = 1 Foot

DINING ROOM
COMPIEGNE

